THE APOSTLES IN ART

BEING A COMPANION VOLUME TO "THE GOSPELS IN ART"

EDITED BY
W. SHAW SPARROW

HODDER & STOUGHTON
LONDON 1906

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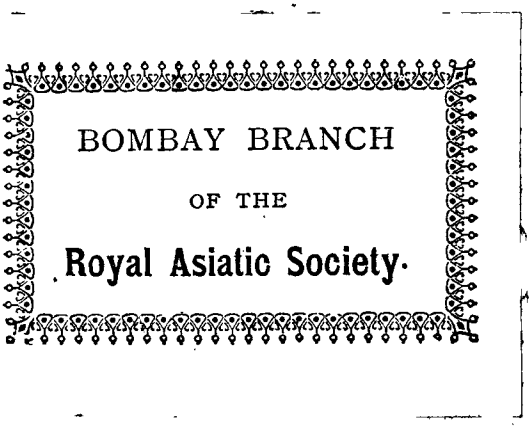

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THE APOSTLES IN ART

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EDITED BY W. SHAW SPARROW

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The Apostles in Art

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G. Biermann, Modern German School

THE APOSTLES IN ART

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Preface

AN attempt is made here, in the present book, to continue the History in Art of the Origins of Christianity. In its own way the subject is as important to us as the Life of Jesus, being the continuation and the complement of that radiant tragedy; and yet, somehow, no book of pictures has been published in our time on the Apostles and their acts. Several reasons for this may be found in the great difficulties which a compiler is called upon to examine and to solve. It is no easy matter to collect good photographs of the scattered pictures, and when they have been collected, the character of the book has still to be considered. A treatment acceptable to experts will be altogether unfriendly to the general public, because most experts are scornful of any but the greatest achievements, while the general public has to rise slowly to the greatest by means of those gently ascending stepping-stones which may be found in the works of the lesser artists. The painters of the world appeal to us ranged in tiers, and to reach the topmost the young student must pass through all the lower tiers or grades.

Again, painters are not usually inspired by the text of any one book; they take their cues from one another, they delight in legends, and they follow the traditions operative in their times; and the result is often perplexing beyond measure to anyone who tries to connect their labours with the supposed origin of their inspiration. The Apostles in Art is a study brimful of incidents of this kind. Indeed, it is as rich on its legendary side as it is in its relation to the Bible text.

In this book the legends are not excluded altogether; they are hinted at here and there; but the main purpose is to illustrate the Acts of the Apostles and the Revelation of St. John the Divine.

It will be noted that the Protestant ideal of St. Paul—the present-day ideal, which culminates with a glowing enthusiasm in the writings of Farrar—has yet to find in art a kindred sympathy and spiritual ardour, a kindred courage and high manliness. Before the Reformation, during the great epochs of encouraged religious painting, St. Paul was not appreciated; and since the Reformation there has been no revival of sacred art which has concerned itself particularly with St. Paul and the Apostles.

W. SHAW SPARROW.

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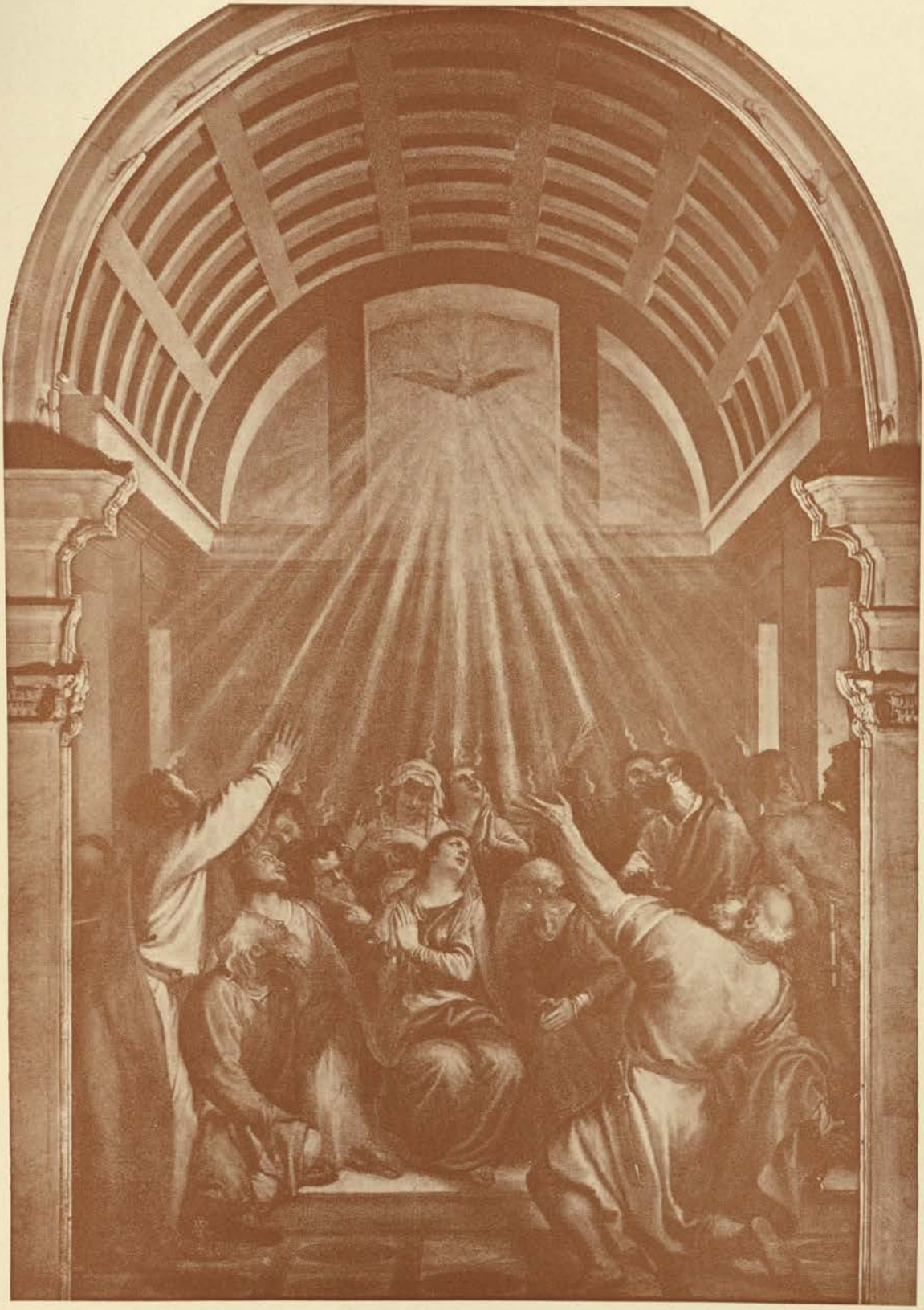

THE DESCENT OF THE HOLY GHOST. AFTER THE ORIGINAL PAINTING AT VENICE, IN MADONNA DELLA SALUTE, FROM A PHOTOGRAPH BY ANDERSON, ROME

Tiziano Vecellio (Titian), Venetian School
1477-1576

General Introduction

By the Rev. R. S. de Courcy Laffan, M.A. Oxon, Rector of St. Stephen's, Walbrook, London, E.C.

N the work here presented to the reader, the period selected for illustration is that which is covered by the Acts of the Apostles, the Epistles of St. Paul, the Catholic Epistles and the Apocalypse. It is, next to the years of Our Lord's ministry, the most momentous period in the history of humanity, for it is the period which witnesses the development of that Divine Society which is to regenerate the world.

At the opening of the "Acts," the Church of Christ is represented by a handful of Galilean peasants, so little awake to the real meaning of their mission that they are still looking for the establishment of a temporal Jewish empire and asking of the Risen Master, "Lord, dost thou at this time restore the Kingdom to Israel?" Before the period closes, the Church has become conscious of itself as a universal spiritual organization for which there is "neither Greek nor Jew, circumcision nor uncircumcision, Barbarian, Scythian, bond nor free:" and it has struck its roots so deep in the great cities of the Mediterranean seaboard that, when the era of persecution dawns under Nero, all the might of the Roman Empire is powerless to eradicate it.

The story of this wondrous inward and outward growth is the story of the Apostles: first of the Twelve, afterwards more especially of St. Paul. But, however clearly we may, and must, recognize the immensity of St. Paul's services to Christianity, we cannot forget that, in the first days of the Church, everything depended on the courage and wisdom of the Twelve. It is justly they who, according to the symbolism of the Apocalypse, have their names inscribed on the twelve foundations of the wall of the City of God, for it was they who laid the first bases of that Kingdom of Christ which has outlasted the seemingly eternal Empire of Rome, and is to endure even to the end of the world.

And if we ask how it came about that this handful of unlearned Galilean peasants were sufficient for these things, the only possible answer is the answer of St. Paul: "their sufficiency was of God." They felt themselves to be in constant touch with that Divine Power and Purpose by which the worlds were

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made and the whole course of human history is forever shaped and guided. That Power had manifested Itself in the person of Jesus Christ in order to call mankind at large to conscious communion and co-operation with Itself. Of that new consciousness of the Divine Presence in all life, which is the supreme gift of Christ to men, they—the chosen disciples of the Incarnate Lord—they whose eyes had seen and whose hands had handled the Word of Life, were the first representatives. According to the pregnant phrase by which St. Luke attaches the story of the "Acts" to the story of his gospel, "All that Jesus began both to do and to teach," they were continuing to do and to teach, or rather He was continuing to do and to teach in them. He had promised to be with them "all the days even unto the end of the world." However dimly they might see whither He was leading them they could have no doubt of His leading. Whatever He called upon them to do or to endure, that they could endure and do, not in their own strength, but in His, "rejoicing that they were counted worthy to suffer for His Name." "I can do all things in Him that strengtheneth me" is the experience not of St. Paul only, but of all the Apostles. And it is experience, not illusion. They are what they believe themselves to be, in communion with God, in touch with the ultimate reality of things, the instruments of a purpose whose movement is from eternity to eternity. At each new step, trust in that Purpose and in its guidance of their lives verifies and confirms itself. By each new experience of life they are more and more assured that they are living in God and the life of God is living in them, and that consequently their decisions are not theirs but are inspired and guided to the accomplishment of ends wider than they see or dream. The formula of the Council of Jerusalem, "It seemed good to the Holy Ghost and to us," is in this respect typical. Nothing is more striking to any attentive reader of the Acts than the constant sense of divine guidance as something upon which they at every moment lean. It appears in the very first chapter in the selection of Matthias to fill the vacant place among the Twelve: it appears in the direction to Philip, "go near and join thyself to this chariot": it appears in the mutually complementary visions of St. Peter and Cornelius, of Saul and Ananias. The Church of Antioch feels itself guided by the Spirit to separate Barnabas and Saul for the work whereunto He has called them. When we come to the story of St. Paul, there is hardly a decision of importance which is taken without the certainty that it is divinely suggested. The very direction which his missionary journeys are to take is at each step given by the Spirit to whose faintest whisper he has learnt to respond. It is St. Paul's sensitiveness to the divine leading which St. Luke describes in the words, "And

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they went through the region of Phrygia and Galatia, having been forbidden by the Holy Spirit to speak the word in Asia : and when they were come over against Mysia, they assayed to go into Bithynia, and the Spirit of Jesus suffered them not."

What other men see as they look back on life, the guidance of a will greater and wiser than their own, these men see in the present. It is the secret of their unity; for when all feel themselves and feel one another to be guided by a Power of which they are but the ministers, no room is left for personal ambition or strife of precedence. It is also the secret of their strength—the strength which enables St. Peter and St. John to stand undismayed before the Jewish Sanhedrim, or St. Paul alone and deserted by his friends to face serenely and even joyfully the High Court of the Empire. They who know that the whole might of God is behind them, know nothing which they can fear.

The quickening into intensest life of "that new sense of communion with God which Christ awakened in the consciences of men," is the innermost meaning of the outpouring of the Holy Spirit on the day of Pentecost. It is the key to the whole wonderful story of the founding of the Christian Church : and therefore it is that on which above all in reading that story we need to have our attention fixed.

But in the second place, and as the necessary correlative to this, we must not fail to remember that the same Divine Power which gave to the Apostles their mission and their power to fulfil it, had been for centuries making ready the way for the feet of them that were to publish the glad tidings of salvation. In Judæa, in Greece, in Rome, by a long process of historical development had been brought into being qualities, powers, aspirations, which were to fuse and blend in the higher humanity of the Divine Society. As the Magi brought their offerings to the manger cradle of Bethlehem, so each of these brought its peculiar gift to the cradle of the Christian Church.

In Judæa had been wrought out, through long ages of gradual preparation, by the accumulated results of national experience interpreted by the ever-deepening teaching of prophet after prophet, the conception of the one God, beside Whom is no other ; the God, not of Israel alone but of all the ends of the earth ; the God of Righteousness Who rejoices not in burnt offerings and oblations, but in justice, mercy and truth : whose service is the service of the heart, not of the outward form : the God who cares for his people as a father for his children, and whose children are not one race alone but all the nations of mankind : the God with whom each individual man may feel himself in communion, and by

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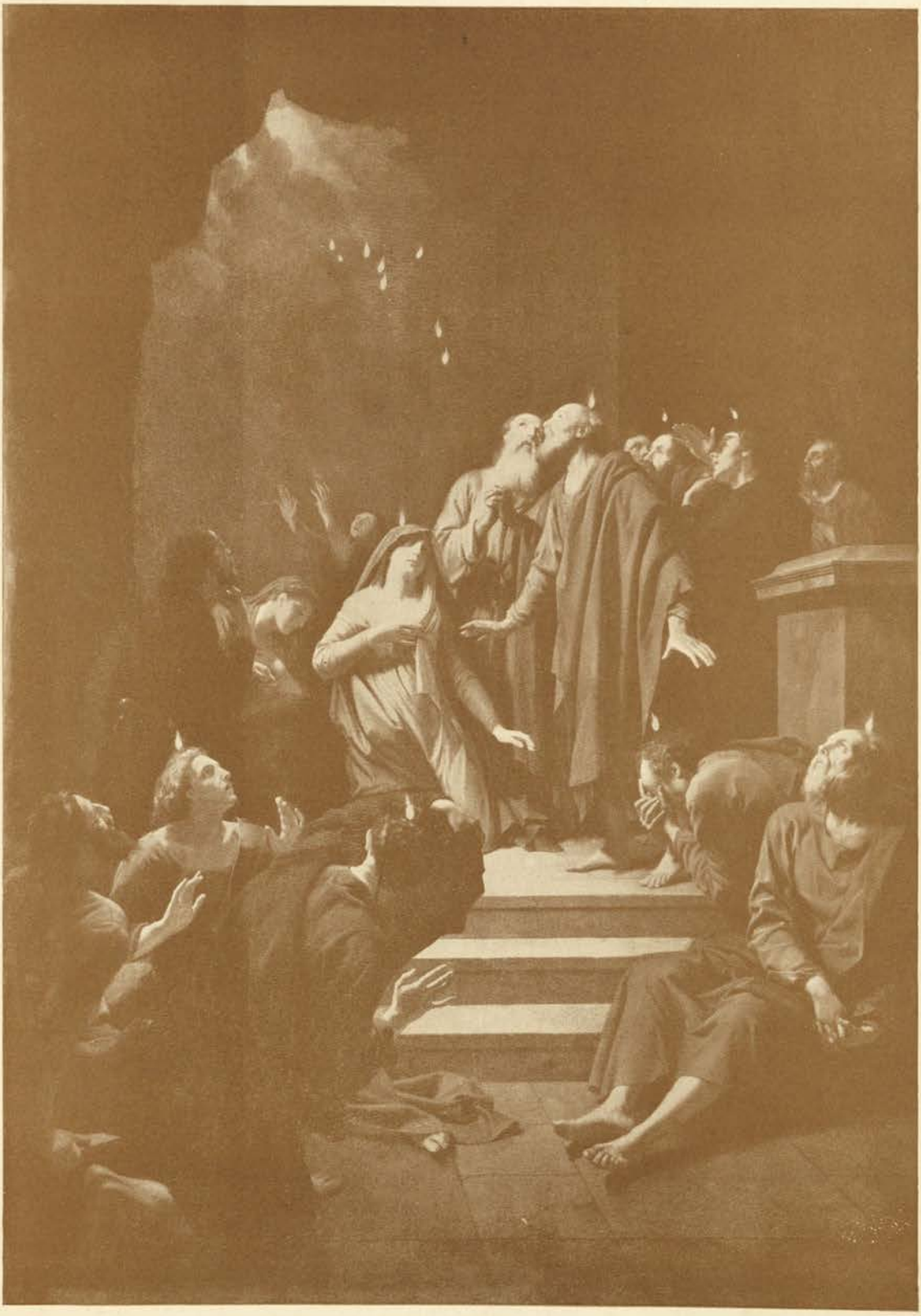
communion with Whom there is kindled in each man's heart the passionate desire for the righteousness which alone can make him worthy of it. All that spiritual development of the idea of God which forms the essential interest of the Old Testament, had been carried on for ages under the forms of a national life. Then the time came when the nation was destroyed by the Babylonian conquest, and the spiritual remnant, disciplined by the experiences of the captivity, was reborn at the Restoration, not as a nation but as a church. United less by the material tie of a common origin, than by the spiritual tie of a common faith, the new Judaism thereby held within itself the potentiality of expansion over all nations, and the dispersion of the Jews, first in the East and later in the West, furnished a multitude of points of contact with the Gentile world, from which that expansion had already begun to radiate, and would radiate with myriad-fold power when once Judaism itself had found the real meaning of its history in the coming of the Christ.

And as in Judæa had been developed by the Divine Providence the passion for righteousness, so in Greece had been developed the passion for knowledge, the intense desire by philosophy, by poetry, by art, to pierce below the shows of things and reach the ultimate realities: to know what the World is and what Man is, what man's place in the world and what his duty in it. That desire, the old hereditary religions were unable to satisfy, neither could it be adequately met by the philosophies beneath whose criticism they were crumbling away. The Greek world, too, was waiting for the revelation of the Christ. Yet the effort of philosophy and literature had not been in vain. By the philosophic discipline of centuries the Greek mind had attained to a power of clear thought which would enable it, when the revelation of Christ came, to recognise in it "the Wisdom of God," and to think it out in its relation to the whole order of the Universe. By the literary discipline of centuries, the Greek language had been wrought into the most perfect instrument which the world has known for the expression of human thought. That Greek thought and Greek language had, first through the colonial expansion of Greece, and afterwards by the conquests of Alexander, become the common property of the civilized world. When the first preachers of Christianity went forth from Judæa, they were able to speak in one tongue to all the peoples to whom they came. When the books of the New Testament were written in the Greek language they could be read by every educated man of the ancient world.

And yet again, in Rome had been developed through the circumstances of her history the sense of a law and an order ampler and more universal than those



THE DESCENT OF THE HOLY GHOST AT PENTECOST. AFTER THE ORIGINAL PAINTING IN THE MUNICH GALLERY, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL, LONDON

Adriaen van der Werff, Dutch School
1659-1722

General Introduction

of any individual nation, while her unique power of assimilating the conquered peoples had familiarized the world with the conception of a human brotherhood transcending all distinctions of race and origin. On the spiritual side, the conquest of the ancient world and the effort of the first Cæsars to weld it into a true civic unity, had created the need for a universal religion which could not be met by the worships of Rome and of the Emperors. On the material side, the establishment of universal peace, and the binding together of the Empire by rapid and secure means of communication, had created a homogeneous medium through which the new thought of Christianity could work with the swiftness and certainty of leaven, while the world-order of the Empire furnished a model for the organization of the Church which was to be co-terminous with the world.

Thus all the centuries of the past had culminated in preparing the way for the reception of the Gospel. Now the moment was come when mankind at large was to be awakened to consciousness of the Divine Purpose which works throughout history. The Apostles had been educated by the Lord of all history in His earthly ministry to be sensitive to every whisper of the will of God. They were now to shape the society which should have for its essential mission to open men's minds to the Divine working in the world, to stir their hearts to co-operate with it, and to arm them with strength from on high that they might co-operate with it victoriously. The shaping of the Divine Society has many stages, only the earliest of which fall within the scope of our present consideration.

In the first days it appears on the small scale of a Jewish community. While it is making its first experiments in the regulation of social life, while its earliest administrative organization is being shaped and its primitive forms of worship are developing, it remains essentially a part of Judaism, "all that believed . . . continuing stedfastly with one accord in the temple," and even the chief Apostles conforming to the temple hours of prayer. The soil of Judaism, saturated with the faith in the One God, the God of Righteousness, was the soil in which the young plant of Christianity, the shoot of Christ's grain of mustard seed, must needs begin its growth. It is in Jerusalem that the first great movement of conversion takes place: it is in Jerusalem that the Church is founded on the rock of St. Peter's stedfastness. Jerusalem is the centre and St. Peter is the leading figure of this first period of the Church's story.

But the Church needs a wider and deeper soil than the hot-bed of Jerusalem can supply, if the grain of mustard seed is to grow into the tree in whose branches the birds of heaven shall come and lodge. Already in the first days, St. Stephen has dimly felt that the forms of Judaism are to pass away, and the thought of

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Stephen sinks deep into the soul of Saul the persecutor, soon to become, by his conversion on the road to Damascus, St. Paul the Apostle of the Gentiles. The persecution which arises after the martyrdom of St. Stephen, a persecution providentially restrained until the Church is able to bear it, becomes the direct occasion of the preaching to Gentiles at Antioch, and the formation there of the first Gentile Church. By the divine guidance, St. Barnabas and St. Paul are brought together in the Church of Antioch, and thence are sent by the direction of the Spirit on that first missionary journey to Cyprus, Pisidia and Galatia, by which for the first time the doors of the Church are thrown open to the whole Gentile world. The new movement does not pass without strenuous opposition. Sporadic instances of the admission of Gentile converts had, indeed, already occurred, as in the case of the Ethiopian eunuch and of Cornelius the centurion, but in each case a special revelation had authorized and commanded it. Now the question of general principle is raised, "Can the Gentiles become members of the Church of Christ without also becoming Jews, and being bound to the observance of the whole Jewish law?" On the decision which shall be given hangs the whole future of Christianity. The Gentile converts have hailed in the coming of the Gospel their deliverance from a religion of forms and outward observances, often beautiful, but incapable of satisfying the yearnings of an earnest soul. They have breathed with joy the larger air of Christianity, they have drunk deep of the spirit of free communion with God and brotherhood with one another. If now they are to be bound down to the keeping of a law of minute rules and childish restrictions, the Gospel will have been preached to them in vain. On the other hand, to the Jew, taught to regard every part of the Mosaic law as divinely and eternally binding, the abrogation of any part of it could not but seem an act of sacrilege. How sharp the contention was, we realize as we read the second chapter of St. Paul's Epistle to the Galatians. Even when the Council of Jerusalem had pronounced authoritatively in favour of liberty, the efforts of the Judaizers to reimpose the observance of the law as a counsel of Christian perfection has still to be met in St. Paul's Letters to the Churches with stern and uncompromising denunciation. But the victory was won, henceforth the preaching of the Gospel was to have free course among the Gentiles.

From this point, St. Paul, the Apostle of the Gentiles, becomes the leading figure in the story of the Church's growth. Through province after province of the Empire, he carries in ever-widening circles the glad tidings of the Gospel: planting the Church in Philippi, in Thessalonica, in Berœa, in Athens, in Corinth, in Ephesus and the cities of the Asiatic province: grouping the new communities on

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the model of the provincial organization of the Empire: working out in his letters to the several churches an ever-deepening conception of the Person and work of the Christ. His extraordinary versatility wins him friends in every place and in every rank of society, and enables him to commend the Gospel to men of the most widely different races and degrees of culture: his marvellous activity is unimpaired even by that "thorn in the flesh" which recent investigation has almost conclusively shown to be the recurrence of malarial fever. Neither peril, nor hardship, nor bodily weakness, neither opposition within the Church, nor persecution from without, can hold him back from running the race that is set before him. The authority of the Roman Governor of Achaia, invoked to forbid his preaching, leaves him free to carry the Gospel to any part of the Empire, and before the arrest at Jerusalem closes the story of his missionary journeys as it is told in the Acts of the Apostles, the whole Mediterranean seaboard, from Antioch to Corinth has been studded with Christian Churches which shine "as lights in the world, holding forth the word of life."

In the last chapters of the Acts, the record is the record of "Paul the prisoner of Jesus Christ." The fulness of detail with which these chapters are written enables us to follow step by step the circumstances which, compelling St. Paul to appeal to the High Court of the Empire, bring about the fulfilment of the Master's words, "Be of good cheer, for as thou hast testified concerning me at Jerusalem, so must thou bear witness also at Rome." A series of vivid pictures bring before us all the incidents of the voyage from Cæsarea, the shipwreck, the sojourn at Malta, the arrival in Italy, the first meeting with the Roman Jews. Then the narrative breaks off with the significant words: "And he abode two whole years in his own hired dwelling, and received all that went in unto him, preaching the Kingdom of God, and teaching the things concerning the Lord Jesus Christ with all boldness, *none forbidding him*": the very last phrase of the Acts emphasizing once again the divine providence by which the era of persecution is withheld until the Church is able to bear it.

The story of those two years we piece out for ourselves by means of the letters written from Rome. In the Epistles to the Ephesians, to the Colossians, and to Philemon, we see the Apostle suffering indeed from loss of liberty, but surrounded by faithful friends and in constant correspondence with his converts, watching with anxious care the new problems which are arising in the Church, and led by the danger of the Gnosticism which was beginning to appear in the Churches of Asia, to think out into greater clearness and fulness his doctrine of the Christ and His relation to the whole order of the universe. A little later

comes the Epistle to the Philippians, in which St. Paul appears to stand almost alone. In Rome some Christians are even preaching Christ " of envy and strife . . . . . thinking to raise up affliction for him in his bonds." His friends are for the most part far away. The hour of his trial is at hand. Yet his faith and courage only burn with a clearer flame, and he looks forward confidently to an acquittal which shall set him free once again to start on his missionary travels.

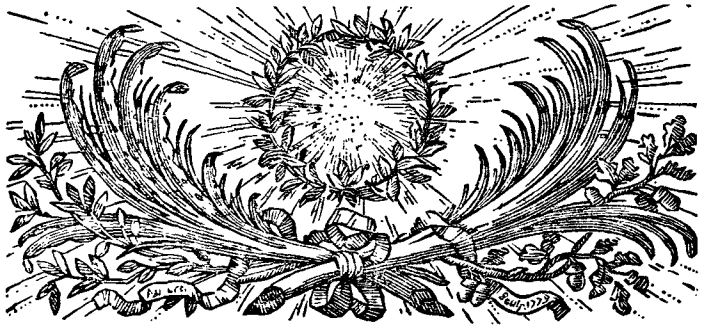
Whether that confidence was justified or not, we cannot say. The last Epistles, those to Timothy and Titus, seem to indicate a short time of liberty followed by a second imprisonment, but it seems impossible to piece them into a coherent narrative. If St. Paul recovered his freedom it was but for a brief space, and the last Epistle to Timothy shows him as having " finished his course," and conscious that " the time of his departure is come."

The era of persecution, long withheld, has dawned at last, and the latest writings of the New Testament show us the Christians everywhere suffering for " the Name."

But the work is done.

Christ's grain of mustard seed has struck root downward, and shot forth upward. Henceforth the wind and the rain of persecution may come. They will but root it more firmly in the hearts of men, they will but inure to greater strength the branches of that tree in which the nations of the earth are to find their habitation.

R. S. DE COURCY LAFFAN.



The Acts, i. to xii.

By the Rev. J. Dobell, Canon of St. Asaph

T the beginning of his story in the Acts of the Apostles, St. Luke makes an interesting reference to his former book, the Gospel. He says that in it he had spoken of all that Jesus "began" both to do and to teach. He suggests to us that he is now going to speak of all that Jesus "continued" both to do and to teach, by the Spirit, by His Apostles, by the faithful disciples.

St. Luke appears to have been a man of Macedonia, probably of Philippi. He, like the rest of the New Testament writers, keeps himself in the background, but occasionally by his use of the word "we," we learn that he himself has a part in the history which he is telling. As he used the word "we" for the first time just after St. Paul had a vision of the man of Macedonia, we may suppose that St. Luke was himself the man of Macedonia whom St. Paul had talked with on the seashore of Troas and whom he afterwards saw in a "vision of the night."

The first chapter of the Acts of the Apostles naturally gives us the names of the Apostles, including Matthias, chosen by lot in the place of Judas. It is noticeable that this is the last time in the Bible where anything is decided by lot. Up to this, the casting of lots is a common thing in the Bible. Now, when the Holy Ghost came down to guide the disciples, the decision by lot is no longer needed. Of the Twelve and their future "Acts," we know very little; of some of them practically nothing at all. But they were the men whose acts and words altered the history of the world, and, as such, they are always honoured in the New Testament. The City of God's building had twelve foundations, the twelve Apostles of the Lamb. Little has been handed down to us concerning them. But we can say of even the least known, St. Matthias, that he "was not nothing because nobody said anything about him."

The Apostles in Art

The Gift of the Holy Ghost was accompanied by the appearance of Divine fire from which a jet of flame rested upon the head of each, by the gift of " other tongues," and by a great sound from heaven which was heard outside in the streets of Jerusalem, causing a multitude quickly to assemble together. Was the gift of " other tongues " a gift of foreign languages ? or was it something still more wonderful ? In Lycaonia, the Apostles seem not to have understood the speech of the people, and our accounts sometimes give us the impression that men of different tongues could understand one speaker. Music is a sort of universal language : men of quite different nationality would understand that a funeral march is a funeral march. Perhaps, amid the wonderfulness of the treasures of God, there may be a speech which, like music, is universal.

In considering the miracles of the Bible, it occurs sometimes to thoughtful minds that perhaps the greatest miracle of all was the change in the character of Simon Peter. Fifty-two days before the coming of the Spirit at Pentecost, Simon Peter was in the court of the palace of the high priest, cursing and blaspheming, asserting angrily that he did not know who Jesus was. And why ? Because he was frightened out of his truthfulness and honesty and loyalty by the pert tongue of a girl at the door. To all appearance a hopeless coward. But on, and after the day of Pentecost, how remarkable was the change. Facing a multitude of perhaps 3000 Jews in the street of Jerusalem, he boldly bears witness to Jesus. " By the hands of lawless men ye did crucify and slay Him." Later (Acts iii.) in the porch of Solomon when " all the people " came together, he testifies " ye asked for a murderer to be granted unto you and ye killed the Prince of life." Again (in Acts iv.) when he is brought before the high priest and his council (the high priest whose maidservant he had trembled before), he speaks undauntedly " in the name of Jesus of Nazareth whom ye crucified," that it cannot " be right in the sight of God to hearken unto you rather than unto God." And before the same council (Acts v.) he with the same courage speaks out for " Jesus whom ye slew. We must obey

The Acts, i. to xii.

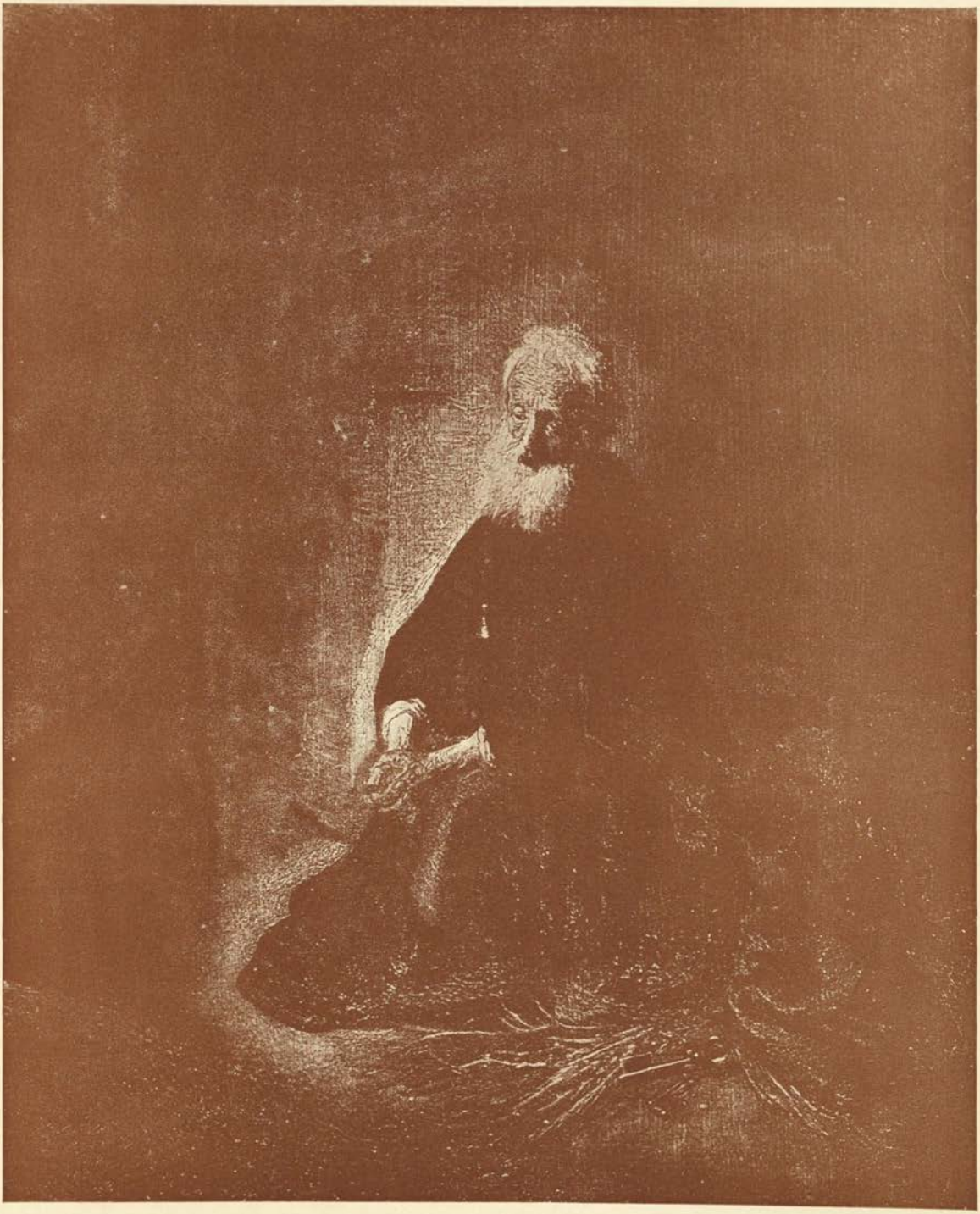
God, rather than men." And, when cruelly beaten, he rejoices that he is counted worthy to suffer shame for the Name. Truly the Spirit in a man helpeth his infirmities.

At the end of Acts iv., we have, if a tradition of the early Church can be trusted, an interesting illustration of the truth, "the last shall be first." In our Lord's lifetime, there came to him a rich young ruler, zealous about the keeping of the commandments and anxious to know more about the higher spiritual life. Jesus "beholding him, loved him" and bade him go and sell all that he had and give to the poor. At the time he is quite unequal to such a sacrifice. Joses goes away sorrowful. But the man whom Jesus beheld and loved, cannot go wrong in the end. He did what was required of him at last. "Joses, having land sold it and brought the money and laid it at the Apostles' feet," Joses, who by the name of Barnabas was to come into the very front rank of self-sacrificing workers for God.

In Acts v. we have a striking instance of the special gift of the Holy Ghost, which is called by St. Paul, the "discerning of spirits." St. Peter is thus enabled to distinguish between a true and a false character, between real and sham generosity. A new convert and his wife, Ananias and Sapphira, agree together that they will sell their land and pretend that they are giving the whole price of it to be distributed by the Apostles, while they are really bringing a certain part only. St. Peter not only discerns their deceitful spirit, but sees in the deceit an insult to the "enthusiasm of humanity," then blossoming into flower for the first time in the world. He pronounces their sin to be a lie unto the Holy Ghost and sentences them to a death which is immediately executed by the power of God.

St. Stephen, of whom seven of our pictures tell. Although we only read of him in two chapters, his story is a singularly interesting one. In the three years which followed the day of Pentecost, the Church had greatly increased in numbers. Among the disciples were a large number, not only of Hebrew-speaking Jews who lived in Palestine, but also of foreign Jews who spoke Greek, chiefly from Egypt. There was frequently a

good deal of strife and ill-feeling between these two bodies. And it now threatened to disturb the peace of the Church, the Grecian Jews complaining that in the daily distribution of food, their poor were neglected. As the duties of the twelve Apostles were already sufficiently onerous, it seemed desirable to appoint seven Church officers, " men of good report," to care for the daily distribution. And of these seven, Stephen who was a man full of faith and of the Holy Spirit, quickly took a very prominent part in the defence of the Christian Truth. Men of Alexandria, of Cyrene, and of Cilicia (among whom was doubtless the young Saul of Tarsus) attempted in vain to withstand the wisdom and power of St. Stephen's words. They therefore brought him before the high priest and the council, charging him with blasphemy, craftily weaving into their charge a blending of truth and falsehood. No doubt, he had repeated to them the words of his Master, that " one stone of the temple should not be left upon another." On this they founded an accusation that he had spoken against Moses and against God, against the holy place and the law. St. Stephen's speech in reply is in many ways remarkable. One of those who heard it, Saul of Tarsus, evidently never forgot it. The speech, the death of Stephen, the joy in his face as he had a vision of the Master, his prayerfulness and forgiving spirit as he was murdered, these made a profound impression upon the young mind of Saul. He tried to get away from them, " Kicking against the pricks," till at last he was forced to surrender. And then, as a Christian teacher, he kept again and again reproducing the great lines of St. Stephen's speech as truths which had deeply entered his soul. It is to be noted that in the great speech, St. Stephen made two mistakes. He said that Jacob was buried at Sychem, whereas he was buried at Machpelah ; and also that Abraham bought land of Hamor at Sychem, whereas the purchase was made by Jacob. We have in this a helpful message of encouragement to all earnest workers for God and the truth, bidding them not to be too much afraid of making mistakes. Many a man from shyness, from timidity, from fear of ridicule, not feeling sure that he will escape from making mistakes, hides his one talent



ST. PETER IN PRISON. "PETER THEREFORE WAS KEPT IN PRISON: BUT PRAYER WAS MADE WITHOUT CEASING OF THE CHURCH UNTO GOD FOR HIM." (ACTS XII., 5.) AFTER THE ORIGINAL PAINTING IN THE COLLECTION OF MONSIEUR E. ANDRÉ, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Rembrandt, Dutch School
1606-1669

in a napkin and buries it in the earth. If St. Stephen had held his eloquent tongue in silence through fear of making a blunder or two, we should have been poorer by the loss of a memorable speech which has helped to alter the history of the world. The adversaries whom he was called to answer, could not believe that "God fulfils himself in many ways" and that it was at least possible that the fulfilment of God's purposes might involve great changes in the future; they thought that their land would always be the holy land, that their temple would always be the holy place, that their nation must always be thought of as especially the holy nation. In answer to this, he proves to them that God had all along been acting in many varied ways, that there was no Temple before Solomon, that the word of God came to Moses and to Abraham before him, by no means in the Holy Land but in the heathen countries of Midian and Mesopotamia; and further that their fathers had been, not holy people, but rebellious against Moses, persecutors of the prophets, and full of resistance to the Holy Ghost. Enraged beyond measure, and heedless of justice and fairness, they rise up there and then and murder him. The first martyr, comforted in his agony by a vision of heaven and Jesus at the right hand of God, not seated as we read of Him elsewhere, but standing up to welcome the faithful one to the Home of God, reserved for the true and the brave.

The murder of Stephen and the persecution which followed led to an expansion of the Church's work. Another of the Seven men of good report, St. Philip, has great success in preaching Christ in Samaria and baptizes many, who receive the gift of the Holy Ghost by the laying on of the Apostles' hands. He is then providentially led to encounter the treasurer of Queen Candace, a man of great authority from the neighbourhood of Abyssinia, who may have been the founder afterwards of the early Abyssinian Church. This man had been up to worship at Jerusalem and was returning in his chariot reading the book of Isaiah. Being unable to understand the passage, he is led to ask the help of Philip. He is reading about the "Righteous Servant," who, in captivity in a heathen land, suffered both

from the persecution of the heathens and from the ill treatment of his own renegade countrymen. The captivity was to end not for the sake of the unworthy bulk of the nation, but for the sake of the Righteous Sufferer and those like him who were the salt which saved Israel from corruption. From the thought of that Righteous Sufferer, Philip immediately preaches to him Jesus, Jesus the Prince of all Righteous Sufferers, the fulfilment of all the lives of all true servants of God, who by their patience and agony and death had purchased blessings for their fellowmen; Jesus who was indeed "led as a lamb to the slaughter; yet He opened not His mouth; who in His humiliation was robbed of all fair justice and judgment; and none of His generation considered it, why He was cut off out of the land of the living. For the transgression of His people He was stricken."

After the marvellous conversion of Saul, God gives to His Church a respite from persecution, and the Church has peace. St. Peter goes on a missionary journey to Lydda and Charon and raises up a man named Æneas, who had been paralysed for eight years; and "all that dwelt there turned to the Lord." In the neighbouring town of Joppa, a still more striking miracle is wrought. A pious woman, Tabitha, Dorcas (the Gazelle) fell sick and died. Her life had been a very valuable one. She had been full of good works and almsdeeds which she did. All the widows had been her care; she had made for them coats and garments while she was with them. The disciples in their great distress send for Peter. He kneels down and prays by the dead woman; then giving her his hand, he raises her up; and, calling the saints and widows, presented her alive.

Our last three pictures refer to the story of the twelfth chapter of Acts. Persecution again rises against the disciples. Herod, to please the Jews, kills St. James, the son of Zebedee, with the sword. He and his brother John had once asked the Lord that He would grant them the places nearest Himself in the kingdom to which He was going at Jerusalem. They little knew that the places they were asking for would prove to be the two crosses of the two thieves on Calvary. Jesus

reminds them that He is going up to be King of Sorrow, Priest of the Worship of Pain, to drink a cup of transcendent bitterness, to be baptized with a baptism of scorching fire. Can they, James and John, join their Master in tasting the bitter cup? Can they too undergo the baptism? With some measure of over-confidence in themselves, but also with some measure of loving loyalty to their King, they reply that they can. And Jesus promises them that so it shall be. To St. James, the promise is fulfilled by his being the first of the Apostles to suffer martyrdom.

"He passed from Herod's flashing blade
"To see Thy Face again"—

St. John's "baptism" is a long life of much pain and patient endurance till he too hears the welcome message, "The Master is come and calleth for thee."

Herod will make yet further concessions to the Jewish rulers. That Easter time is to be memorable in the history of the Church. St. Peter is seized and cast into prison. Four groups of soldiers (four in each group) are to act as "wards" to prevent his escape. There is a group for each of the four watches of the night. The four soldiers are disposed as follows: one outside the prison door, one outside the cell door, and two inside the cell, one chained to either hand of Peter. His case seemed hopeless. His loving friends had only one weapon of deliverance left to them, the weapon of prayer. They could and did pray for him. And God hears and helps. "When thou fearest, God is nearest. The Lord is nigh unto them who are of a broken heart." In the night, an angel comes to rescue Simon Peter. The chains fall from his hands. The cell door lets him through, then the prison door, and then the iron gate of the prison courtyard. Peter, like a man in a dream, cannot believe in his escape till he finds himself alone in the open street in a night lighted up by the passover moon. He makes his way to the house of one of his prayerful friends, Mary, mother of John Mark, and after telling to his amazed and incredulous hearers the story of his being set free, he sends a message to James, the Lord's brother, head of the Jerusalem Church, and then he departed to

"another place," a place well known to the disciples, but not to be described more fully in those days of prosecution.

The measure of Herod's cruelty and wickedness is now nearly full. At Cæsarea, full of arrogance, he accepts as his due the most extravagant adulation and flattery, even allowing with much satisfaction the cries which greet him as a God and not a man. Therefore, because he gave not God the glory, an "angel of the Lord smote him," and, being eaten of worms, he gave up the ghost. It is interesting to read in Josephus also an account of the king's end. He makes no mention of the angel, but states that Herod was seized with violent internal pains and died in five days. Is there not here a clue to much that is often puzzling to us? Josephus and St. Luke tell the same story. But St. Luke, the man of faith, knows of the angel, Josephus knows nothing about him. So, to quote another instance, during the journey of the Israelites through the wilderness, Moses, the man of God, continually saw plain and clear the working of the Hand of an ever-present God; Moses believed and saw. On the other hand, the carnal-minded Israelites did not believe and did not see—their special sin, for which they "entered not in," was unbelief. Doubtless, a modern sceptical writer would have written the Bible stories in a very different way from that of the ancient men of faith. And, on the other hand, the ancient men of faith would write our present history in the light of a constant Divine Presence.

St. Luke in his Gospel told us of all that Jesus began both to do and to teach. In the Book of Acts, he tells us of what Jesus continued both to do and to teach. Jesus, by the pen of St. Luke, has continued to teach us. But He, the Great Teacher, has many things to say to us yet in the coming Eternity, things which pen and ink could hardly write down. May we not hope that when our end draws near, He will say to each: "I have many things to write unto thee, but I would not with paper and ink write them to thee; but I trust that I shall shortly see thee and that we shall speak face to face."

J. DOBELL.

PENTECOST

THE DESCENT OF THE HOLY GHOST ON THE DAY OF PENTECOST. AFTER AN ORIGINAL MINIATURE IN A BOOK OF HOURS AT CHANTILLY, FROM A COPYRIGHT PHOTOGRAPH BY GIRAUDON, PARIS

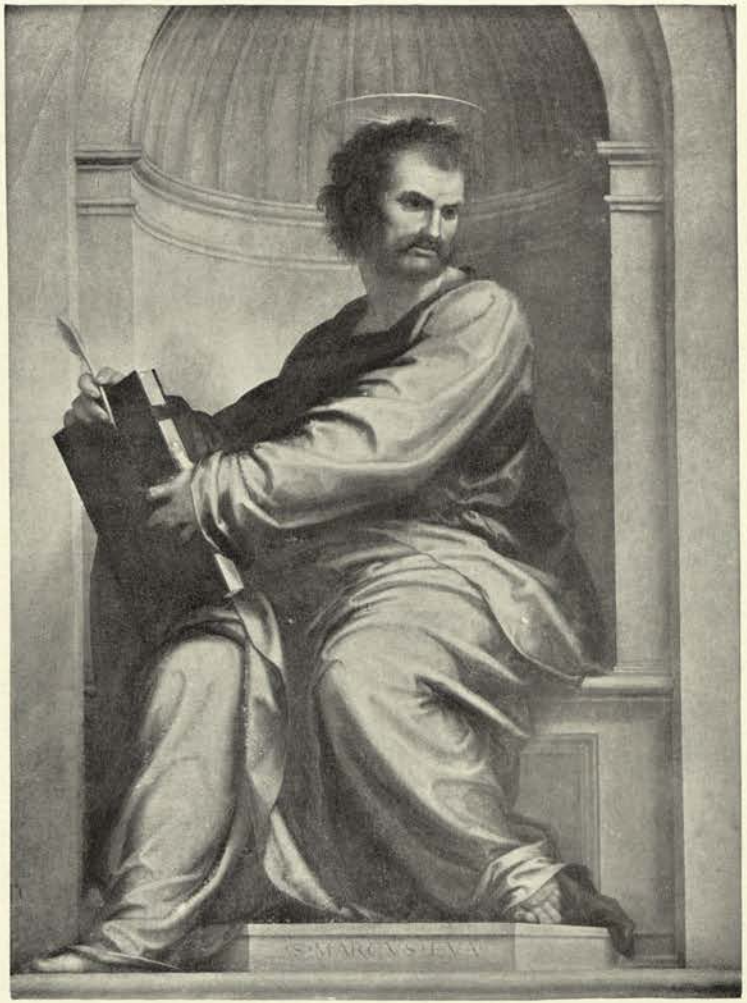
Jean Foucquet, French School
About 1415-towards 1480

ST. MATTHEW. AFTER THE ORIGINAL PAINTING IN THE LOUVRE, FROM A PHOTOGRAPH BY NEURDEIN, PARIS

Rembrandt, Dutch School
1606-1669

ST. MATTHEW. AFTER THE PAINTING IN THE DRESDEN GALLERY, FROM A PHOTOGRAPH BY TAMME, DRESDEN

Giov. Francesco Barbieri (il Guercino), Bolognese School
1591-1666



ST. MARK. IN THE PITTI GALLERY FLORENCE, FROM A PHOTOGRAPH BY ANDERSON, ROME

Fra Bartolommeo, Florentine School
1475-1517

ST. LUKE. IN THE BRERA, MILAN, REPRODUCED FROM A PHOTOGRAPH BY ANDERSON, ROME

Andrea Mantegna, School of Padua
1431-1506

ST. JUDE WITH HIS EMBLEM, THE HALBERD. [AFTER THE ORIGINAL PICTURE IN THE SPENCER COLLECTION, THE PHOTOGRAPH BY HANFSTAENGL, LONDON

Sir Anthony van Dyck, Flemish School
1599-1641

ST. JOHN WRITING HIS GOSPEL. AFTER THE ORIGINAL PICTURE IN THE DRESDEN GALLERY, FROM A PHOTOGRAPH BY TAMME, DRESDEN

Giov. Francesco Barbieri (il Guercino), Bolognese School
1591-1666

THE APOSTLE ST. JAMES THE GREATER (SANCTUS JACOBUS MAJOR). AFTER THE PAINTING IN THE PRADO AT MADRID, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Guido Reni, Bolognese School

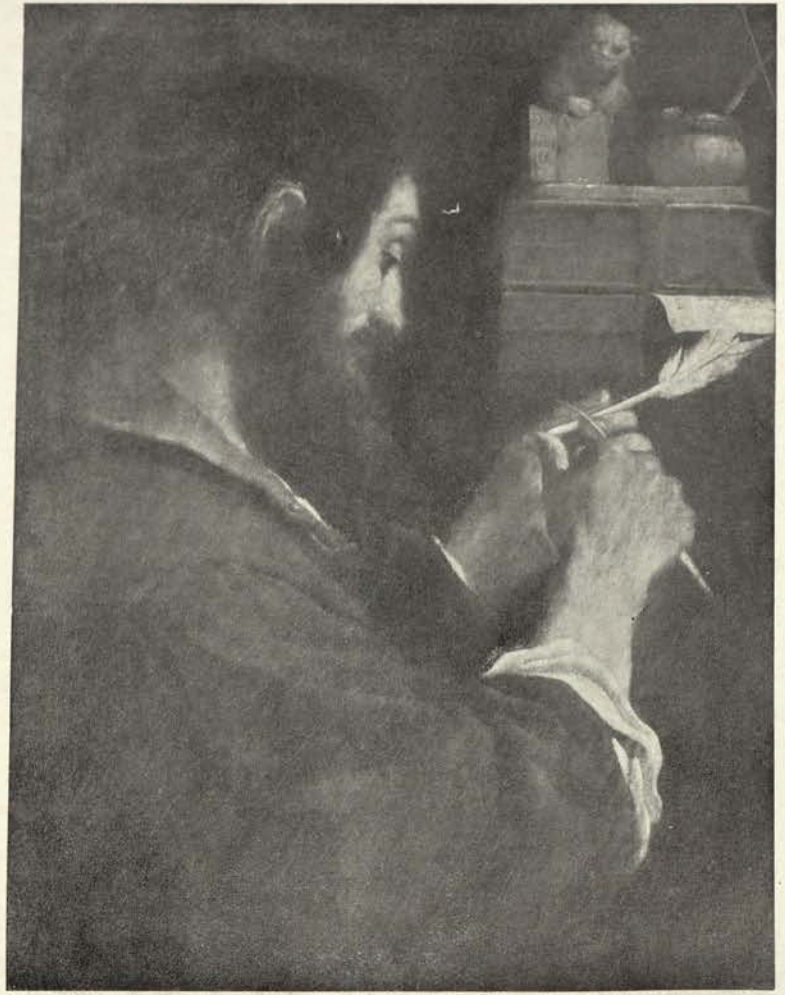
1575-1642

THE MADONNA IN PRAYER. AFTER THE ORIGINAL PICTURE IN THE NATIONAL GALLERY, LONDON, THE PHOTOGRAPH BY THE AUTOTYPE CO., 74, NEW OXFORD ST., LONDON

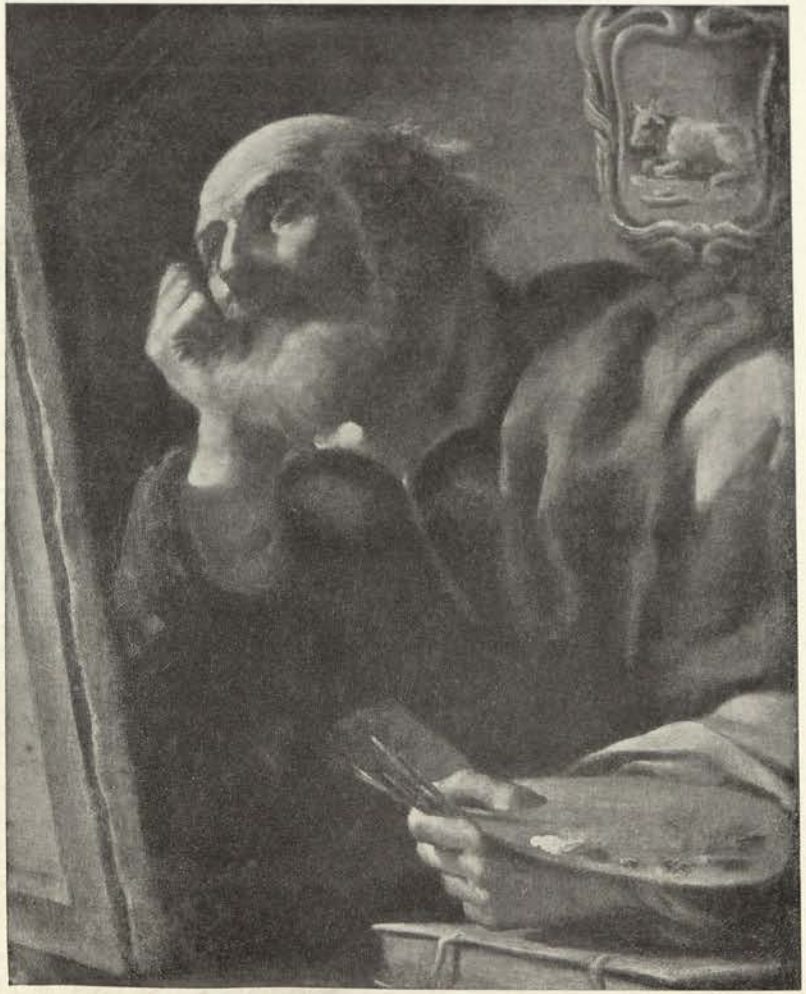
Giovanni Battista Salvi (Sassoferrato), Roman School
1605-1685

MARY MAGDALENE. AFTER THE ORIGINAL PICTURE IN THE PITTI GALLERY, FLORENCE, FROM A PHOTOGRAPH BY ANDERSON, ROME

Pietro Vannucci (il Perugino), Umbrian School
1446-1523

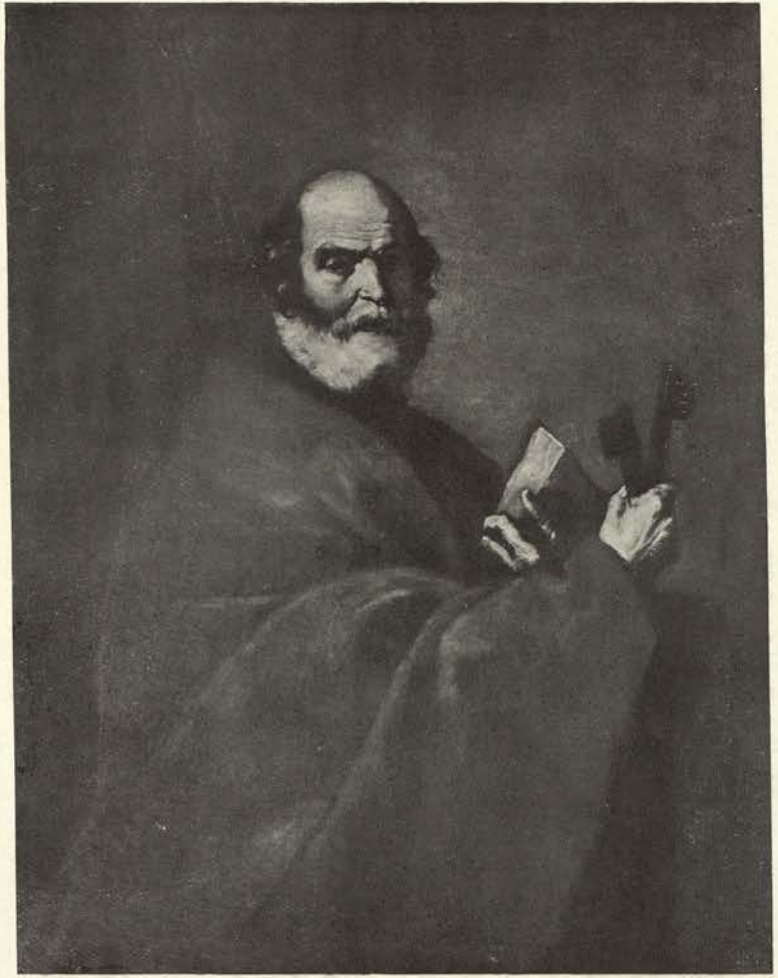


ST. MARK THE EVANGELIST. AFTER THE PAINTING IN THE DRESDEN GALLERY, FROM A PHOTOGRAPH BY TAMME, DRESDEN

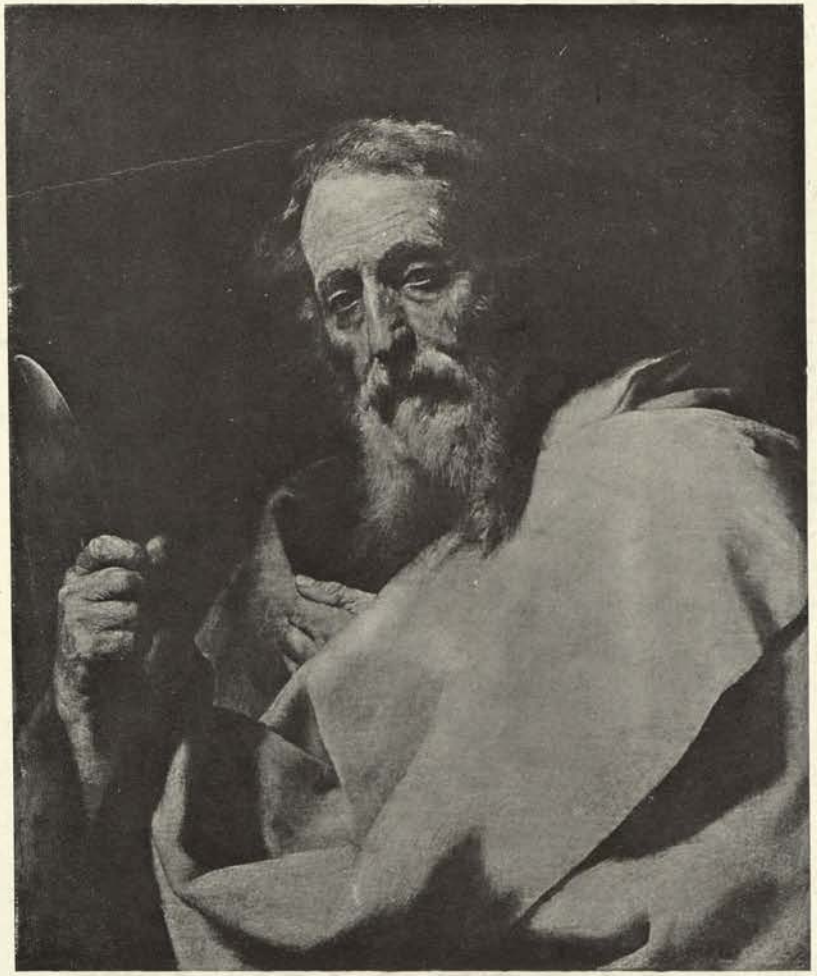


ST. LUKE THE EVANGELIST. AFTER THE PAINTING IN THE DRESDEN GALLERY, FROM A PHOTOGRAPH BY TAMME, DRESDEN

Giovanni Francesco Barbieri (il Guercino), Bolognese School
1591-1666

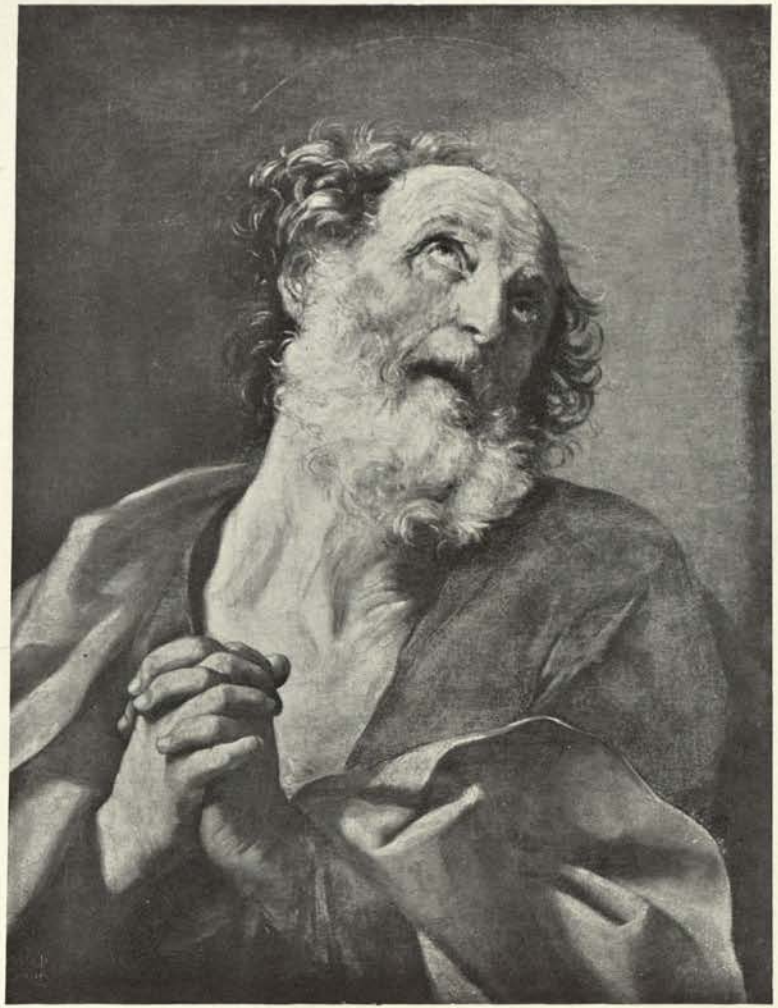


ST. PETER. AFTER THE ORIGINAL PICTURE IN THE PRADO, MADRID, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS



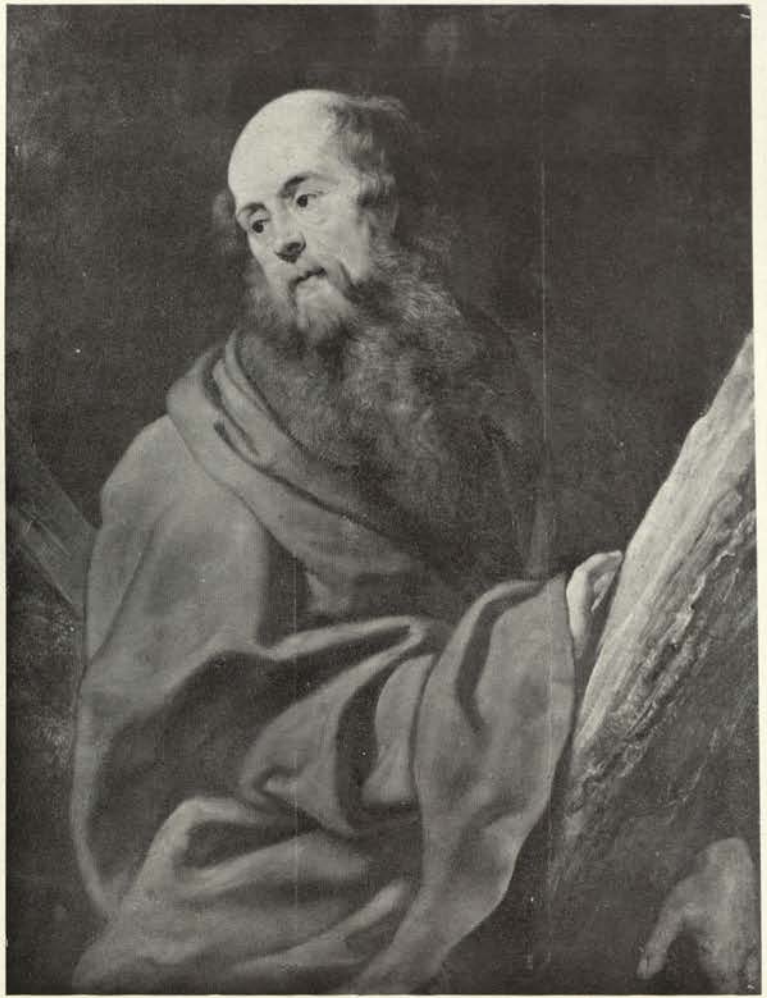
ST. BARTHOLOMEW. AFTER THE ORIGINAL PICTURE IN MUNICH, FROM A PHOTOGRAPH BY F. HANFSTAENGL, LONDON

Josef de Ribera, Spanish School
1588-1656



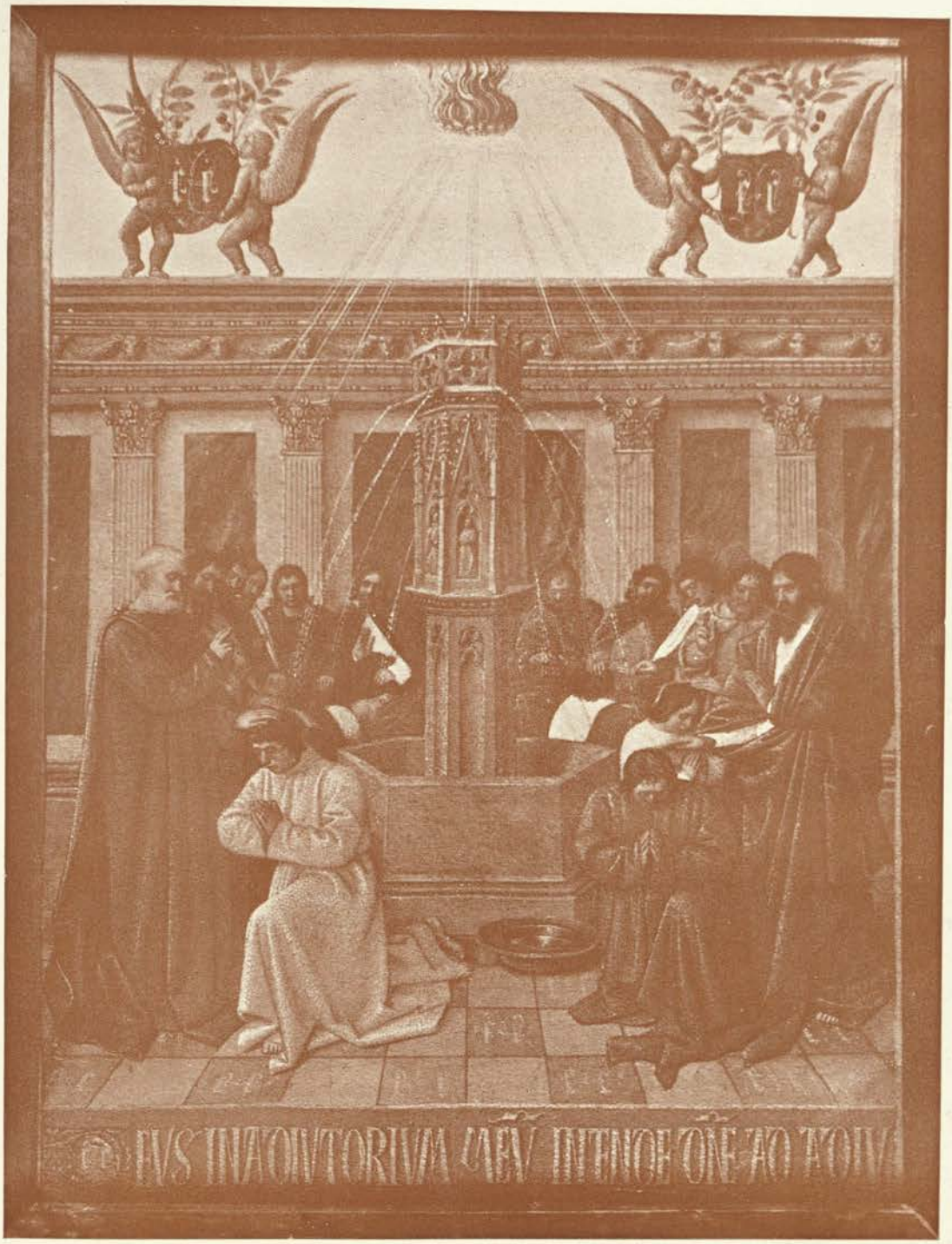
ST. PETER. AFTER THE PICTURE IN THE ST. PETERSBURG GALLERY, FROM A PHOTOGRAPH BY F. HANFSTAENGL, LONDON

Guido Reni, Bolognese School
1575-1642



ST. ANDREW THE APOSTLE. AFTER THE PAINTING IN THE PRADO AT MADRID, FROM A PHOTOGRAPH BY ANDERSON

Peter Paul Rubens, Flemish School
1577-1640

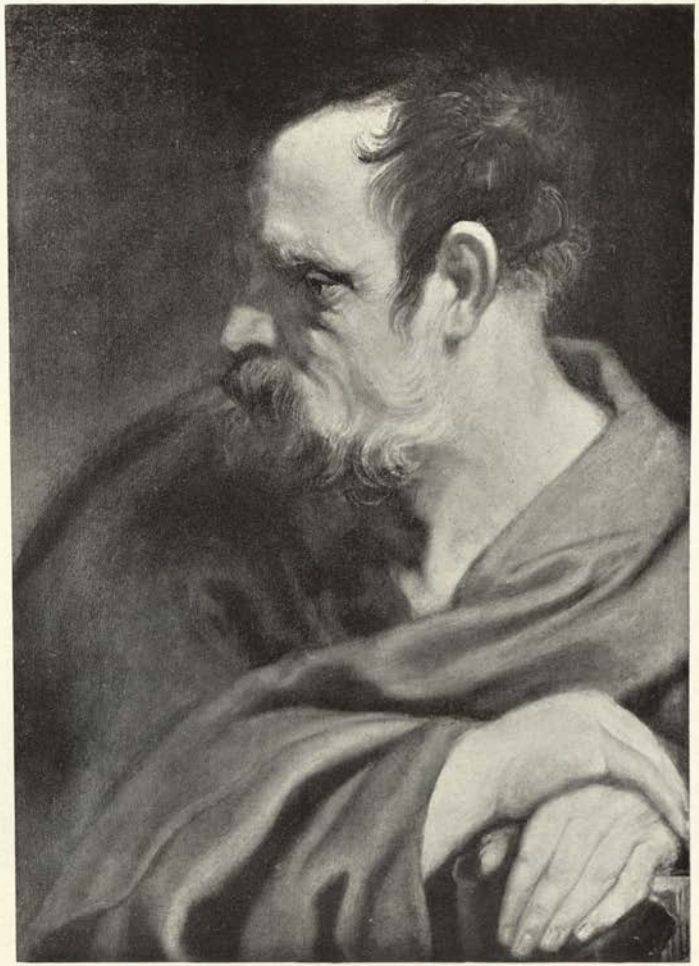


ST. PETER AND THE APOSTLES RECEIVING CONVERTS INTO THE PRIMITIVE CHURCH AT JERUSALEM. AFTER AN ORIGINAL MINIATURE AT CHANTILLY, IN THE CONDÉ MUSEUM, FROM A PHOTOGRAPH BY GIRAUDON, PARIS

Jean Foucquet, French School
About 1415—towards 1480

ST. JAMES THE LESS. A STUDY FOR THE LAST SUPPER; FROM A DRAWING IN THE WEIMAR GALLERY, THE PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Leonardo da Vinci, Florentine School
1452-1519



ST. MATTHIAS. AFTER THE ORIGINAL PICTURE IN THE DRESDEN GALLERY THE PHOTOGRAPH BY TAMME, DRESDEN

Sir Anthony van Dyck, Flemish School
1599-1641

Sanctus Jacobus Major

ST. JAMES THE GREATER (SANCTUS JACOBUS MAJOR) WITH TWO CHILDREN. AFTER THE PAINTING AT FLORENCE IN THE UFFIZI GALLERY, FROM A PHOTOGRAPH BY BRAUN CLÉMENT & CO., PARIS

Andrea del Sarto, Florentine School
1486-1531

St. Peter

THE PREACHING OF ST. PETER. AFTER THE FRESCO IN THE CHIESA DEL CARMINE, FLORENCE. THE PHOTOGRAPH BY ANDERSON

Masaccio, Florentine School
1401-1428
(Sometimes attributed to Masolino, 1383-1447)

ST. PETER IN THE ACT OF PREACHING WHILE ST. MARK TAKES DOWN HIS WORDS IN A BOOK, A PICTURE IN THE UFFIZI GALLERY REPRESENTING THE TRADITION AS TO THE ORIGIN OF ST. MARK'S GOSPEL. THE PHOTOGRAPH BY ALINARI

Fra Angelico da Fiesole, Florentine School
1387-1455

St. Peter and St. John

ST. PETER HEALS THE LAME MAN (ACTS III., 4). AFTER THE ORIGINAL PICTURE IN THE BERLIN GALLERY, FROM A PHOTOGRAPH BY HANFSTAENGL

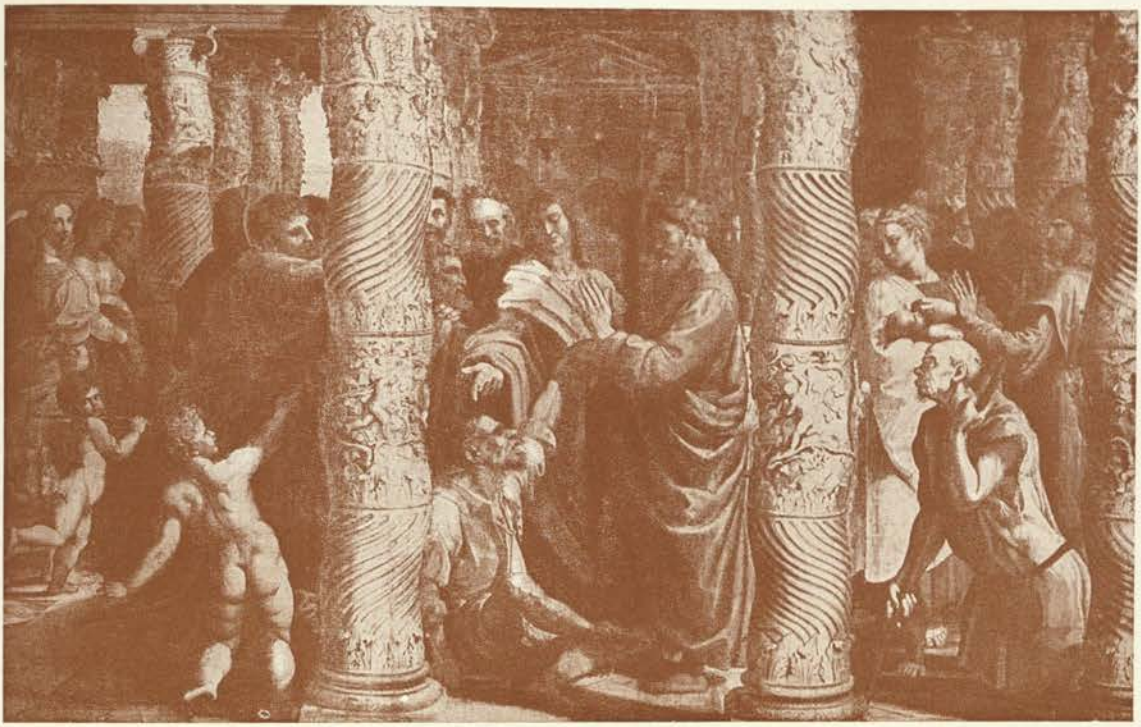
Cima da Conegliano, Venetian School
Died about 1517

ST. PETER AND ST. JOHN GIVE ALMS TO THE POOR. CHIESA DEL CARMINE, FLORENCE, THE PHOTOGRAPH BY ANDERSON

Masaccio, Florentine School
1401-1428

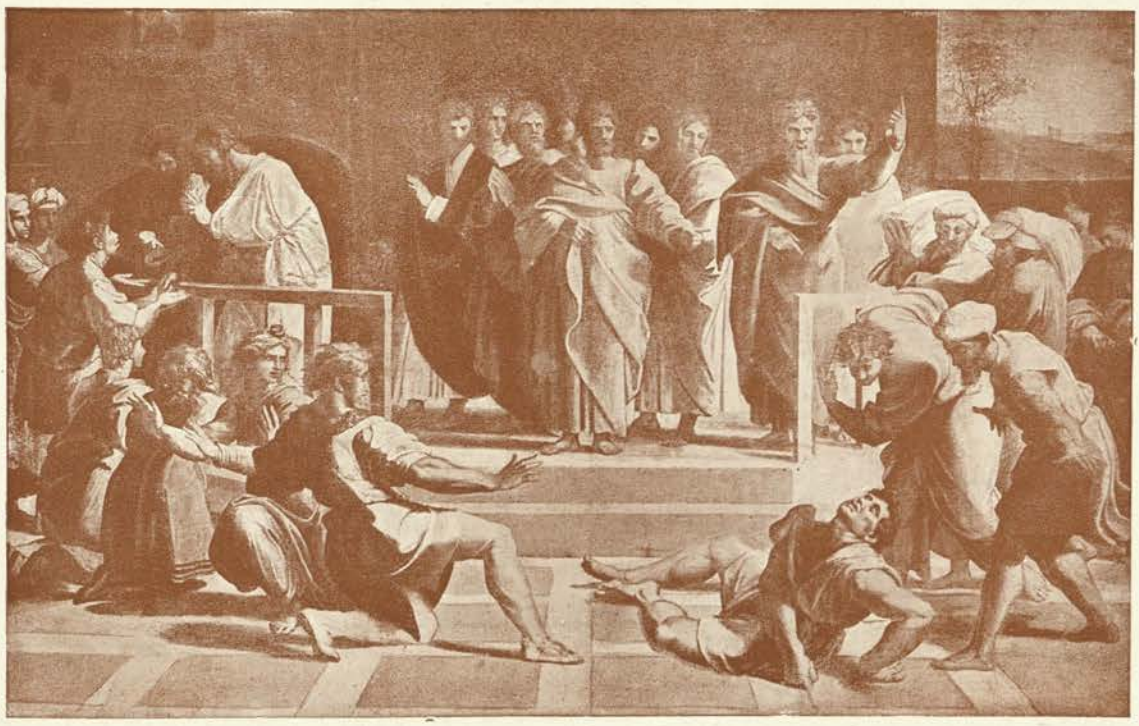
ST. PETER AND ST. JOHN HEAL THE SICK. AFTER THE ORIGINAL PAINTING IN ST. PETERSBURG, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL, LONDON

Joachim Beuckelaer or Beuclaer, Flemish School
1530-1570



PETER AND JOHN HEAL THE LAME MAN AT THE GATE OF THE TEMPLE WHICH IS CALLED BEAUTIFUL. (ACTS III., 6-7). AFTER THE ORIGINAL CARTOON AT SOUTH KENSINGTON, FROM A PHOTOGRAPH BY THE AUTOTYPE CO., 74, NEW OXFORD ST., LONDON

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520



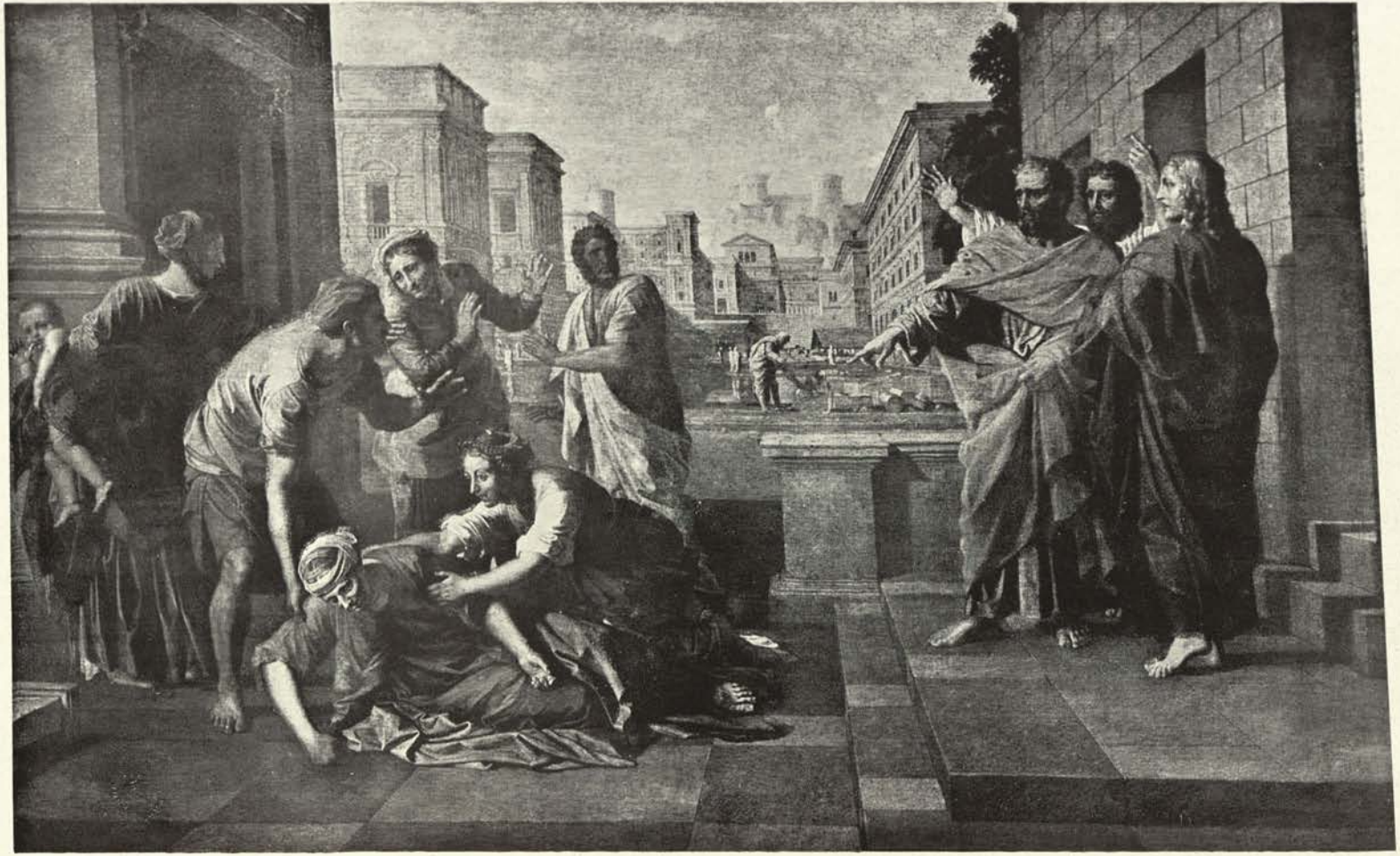
THE DEATH OF ANANIAS. (ACTS V., 4-5). AFTER THE ORIGINAL CARTOON AT SOUTH KENSINGTON, FROM A PHOTOGRAPH BY THE AUTOTYPE CO., 74, NEW OXFORD ST., LONDON

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520

A COMPOSITE PICTURE REPRESENTING TWO MIRACLES. ON THE LEFT ST PETER AND ST. JOHN HEAL THE CRIPPLE AT THE GATE OF THE TEMPLE WHICH IS CALLED BEAUTIFUL. (ACTS III., 7). ON THE RIGHT, ST. PETER AT JOPPA RESTORES TABITHA TO LIFE. AFTER THE FRESCO IN THE CHIESA DEL CARMINE, FLORENCE, FROM A PHOTOGRAPH BY ANDERSON, ROME

Masaccio, Florentine School
1401-1428

(SOMETIMES ATTRIBUTED TO MASOLINO, 1383-1447)



THE DEATH OF SAPPHIRA. "AND PETER ANSWERED UNTO HER, TELL ME WHETHER YE SOLD THE LAND FOR SO MUCH? AND SHE SAID, YEA, FOR SO MUCH. THEN PETER SAID UNTO HER, HOW IS IT THAT YE HAVE AGREED TOGETHER TO TEMPT THE SPIRIT OF THE LORD? BEHOLD, THE FEET OF THEM WHICH HAVE BURIED THY HUSBAND ARE AT THE DOOR, AND SHALL CARRY THEE OUT. THEN FELL SHE DOWN STRAIGHTWAY AT HIS FEET, AND YIELDED UP THE GHOST." (ACTS V., 8-10). AFTER THE PAINTING IN THE LOUVRE FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Nicolas Poussin, French School
1594-1665

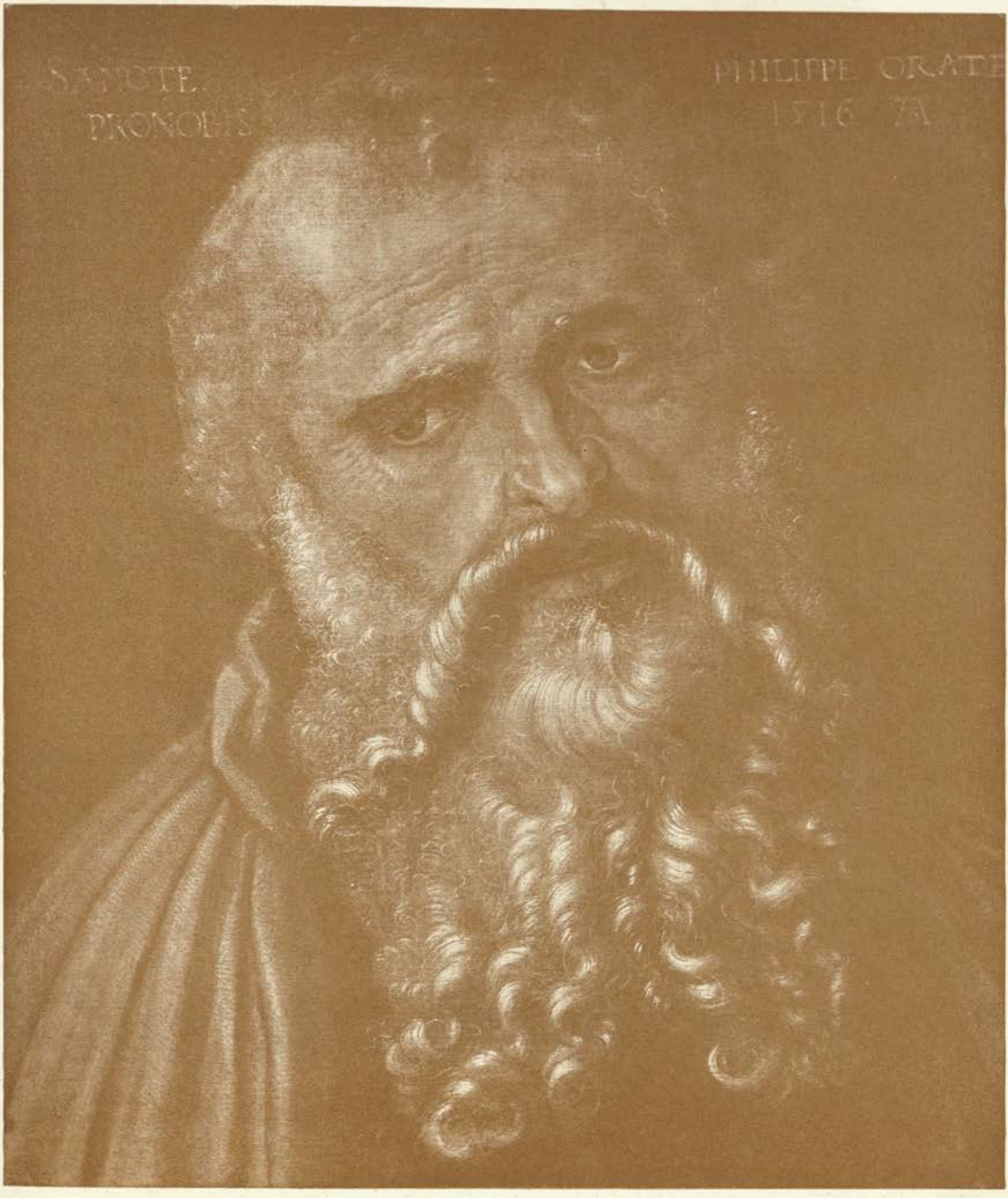
THE CONFIRMATION OF ST. STEPHEN BY ST. PETER. AFTER THE ORIGINAL PAINTING IN THE BERLIN GALLERY, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO,. PARIS

Vittore Carpaccio, Venetian School
Worked from 1490 to 1519

St. Peter

THE SICK ARE BROUGHT FORTH INTO THE STREETS, AND LAID ON BEDS AND COUCHES, THAT AT THE LEAST THE SHADOW OF PETER PASSING BY MAY OVERSHADOW SOME OF THEM. (ACTS V., 15). AFTER THE ORIGINAL PAINTING IN THE LOUVRE, FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Laurent de La Hyre, French School
1606-1656



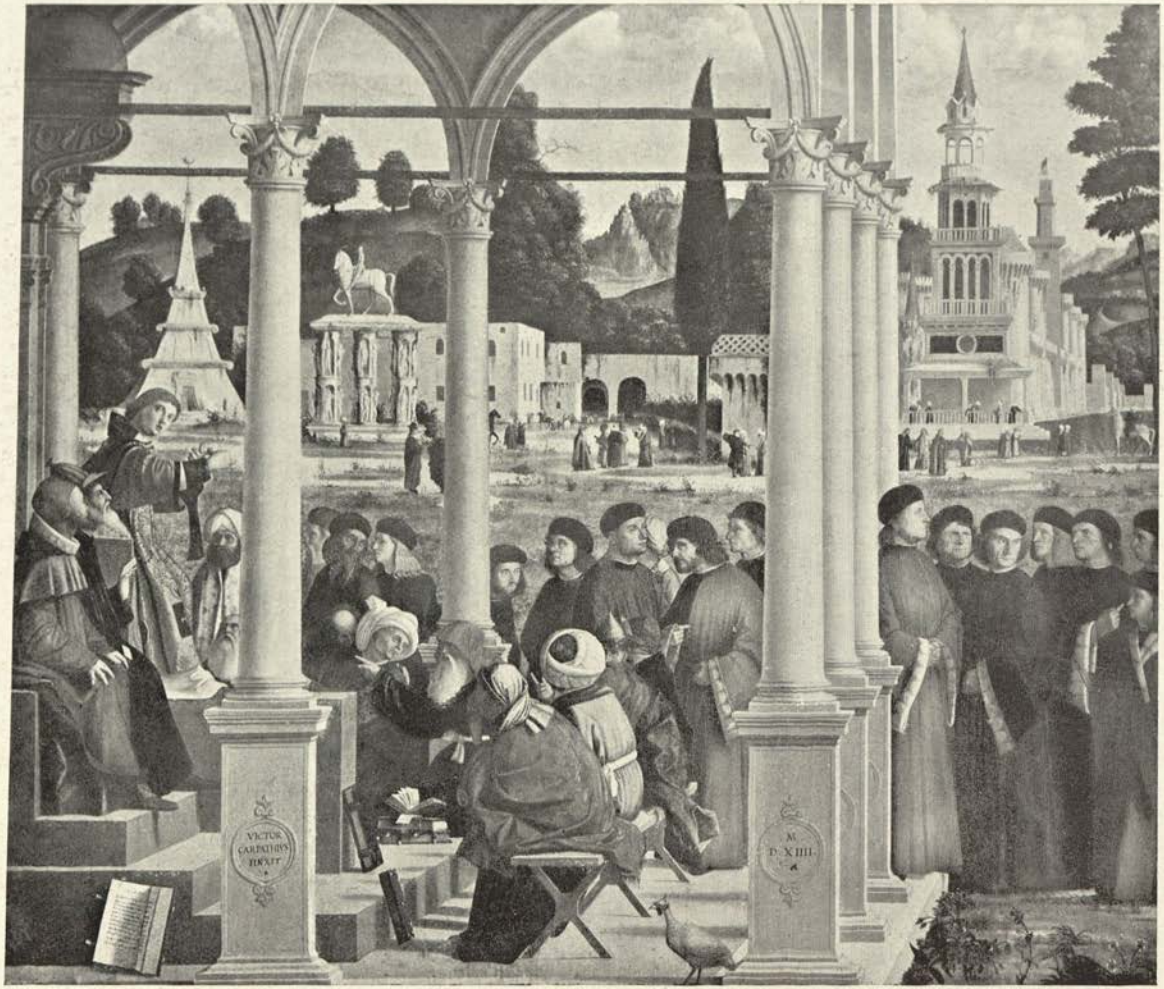
ST. PHILIP. IN THE UFFIZI GALLERY, FLORENCE, FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Albrecht Dürer, German School
1471-1528

St. Stephen

ST. STEPHEN PREACHING TO THE PEOPLE. "AND THE WORD OF GOD INCREASED; AND THE NUMBER OF THE DISCIPLES MULTIPLIED IN JERUSALEM GREATLY; . . . AND STEPHEN, FULL OF FAITH AND POWER, DID GREAT WONDERS AND MIRACLES AMONG THE PEOPLE." (ACTS VI., 7-8.) AFTER THE FRESCO IN THE CAPPELLA DI NICCOLÒ V., VATICAN, FROM A PHOTOGRAPH BY ANDERSON

Fra Angelico da Fiesole, Florentine School
1387-1455



ST. STEPHEN PREACHING. "THEN THERE AROSE CERTAIN OF THE SYNAGOGUE, . . . DISPUTING WITH STEPHEN. AND THEY WERE NOT ABLE TO RESIST THE WISDOM AND THE SPIRIT BY WHICH HE SPAKE." (ACTS VI., 9-10.) AFTER THE ORIGINAL PAINTING IN THE BRERA AT MILAN, THE PHOTOGRAPH BY ANDERSON

Vittore Carpaccio, Venetian School
Worked from 1490-1519

ST. STEPHEN PREACHING AT JERUSALEM. "AND THEY WERE NOT ABLE TO RESIST THE WISDOM AND THE SPIRIT BY WHICH HE SPAKE." (ACTS VI., 10.) AFTER THE PAINTING IN THE LOUVRE, FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Vittore Carpaccio, Venetian School
Worked from 1490 to 1519

St. Stephen

ST. STEPHEN BEFORE THE HIGH PRIEST. "THEN SAID THE HIGH PRIEST, ARE THESE THINGS SO?" (ACTS VII., 1.) AFTER THE ORIGINAL FRESCO AT ROME IN THE VATICAN, FROM A PHOTOGRAPH BY ANDERSON

Fra Angelico da Fiesole, Florentine School
1387-1455

St. Stephen

ST. STEPHEN ACCUSED OF BLASPHEMY BY THE SANHEDRIN. "'BEHOLD, I SEE THE HEAVENS OPENED, AND THE SON OF MAN STANDING ON THE RIGHT HAND OF GOD.' . . . THEN THEY CRIED WITH A LOUD VOICE, AND STOPPED THEIR EARS, AND RAN UPON HIM WITH ONE ACCORD." (ACTS VII., 56-57). IN THE PRADO, MADRID, THE PHOTOGRAPH BY LÉVY, PARIS

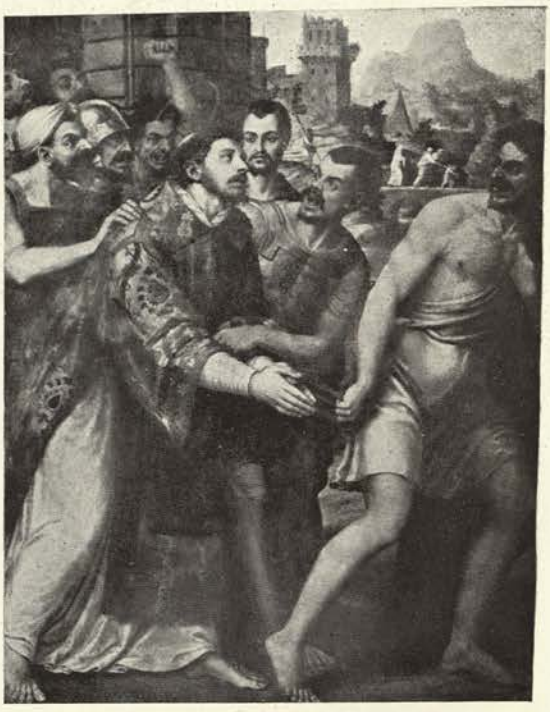
Juan de Juanes, Spanish School

Known also as Vicente Joannes or Vicente Juan Macip

1523-1579

St. Stephen

ST. STEPHEN IN THE SYNAGOGUE

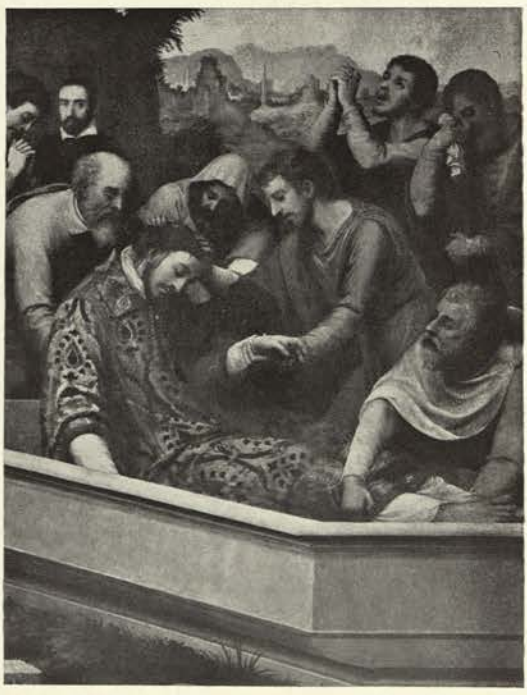


ST. STEPHEN LED TO HIS MARTYRDOM

AFTER THE PAINTINGS IN THE PRADO AT MADRID, THE PHOTOGRAPHS BY BRAUN, CLÉMENT & CO., PARIS

Juan de Juanes, Spanish School

THE STONING OF ST. STEPHEN



THE BURIAL OF ST. STEPHEN

AFTER THE PAINTINGS IN THE PRADO AT MADRID, THE PHOTOGRAPHS BY BRAUN, CLEMENT & CO., PARIS

Juan de Juanes, Spanish School

1523-1579

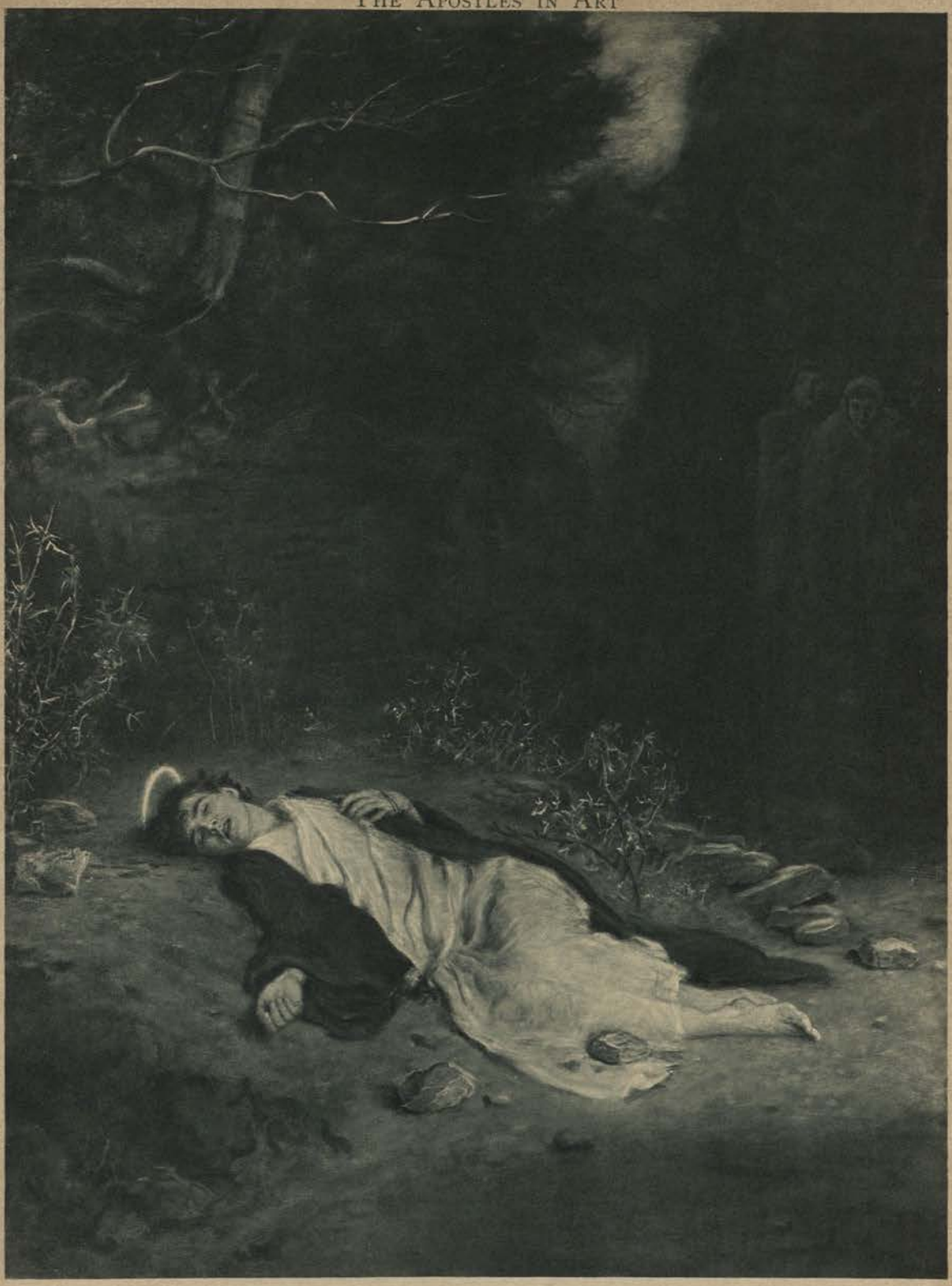
St. Stephen

THE MARTYRDOM OF ST. STEPHEN. AFTER AN ORIGINAL MINIATURE AT CHANTILLY, IN THE CONDÉ MUSEUM, FROM A PHOTOGRAPH BY GIRAUDON, PARIS

Jean Foucquet, French School
About 1415—towards 1480

ST. PETER AND ST. JOHN, BY PRAYER AND THE IMPOSITION OF HANDS, GIVE THE HOLY GHOST TO THE FIRST CONVERTS AT SAMARIA WHOM PHILIP THE DEACON HAS BAPTIZED. (ACTS VIII., 15-17.) REPRODUCED FROM AN ENGRAVING BY PERMISSION OF MESSRS. HENRY GRAVES & CO.

Professor J. Führich, Austrian School
1800-1876



ST. STEPHEN: "HE FELL ASLEEP" (ACTS vii., 60). AFTER THE ORIGINAL PICTURE IN THE TATE GALLERY, LONDON, FIRST EXHIBITED AT THE ROYAL ACADEMY IN 1895; FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Sir John Everett Millais, P.R.A., Modern British School
1829-1896

PHILIP THE DEACON AND THE MAN OF ETHIOPIA, A SERVANT OF GREAT AUTHORITY UNDER CANDACE QUEEN OF THE ETHIOPIANS. "THEN THE SPIRIT SAID UNTO PHILIP, GO NEAR, AND JOIN THYSELF TO THIS CHARIOT. AND PHILIP RAN THITHER TO HIM, AND HEARD HIM READ THE PROPHET ESAIAS, AND SAID, UNDERSTANDEST THOU WHAT THOU READEST?" (ACTS VIII., 29-30.) AFTER THE ORIGINAL DRAWING, DATED 1856, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

R. Julius B. Hubner, German School
1806-1882

St. Paul

PAUL'S CONVERSION. AFTER THE TAPESTRY IN THE VATICAN, FROM A PHOTOGRAPH BY ALINARI

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520

PAUL'S CONVERSION. AFTER THE ORIGINAL PAINTING AT MUNICH FROM A PHOTOGRAPH BY HANFSTAENGL

Peter Paul Rubens, Flemish School
1577-1640

St. Paul and Ananias

ANANIAS AND PAUL. "AND ANANIAS WENT HIS WAY, AND ENTERED INTO THE HOUSE; AND PUTTING HIS HANDS ON HIM SAID, BROTHER SAUL, THE LORD, EVEN JESUS, THAT APPEARED UNTO THEE IN THE WAY AS THOU CAMEST, HATH SENT ME, THAT THOU MIGHTEST RECEIVE THY SIGHT, AND BE FILLED WITH THE HOLY GHOST." (ACTS IX., 17)

Jean Restout, French School
1692-1768

St. Paul

ST. PAUL ESCAPES FROM DAMASCUS. "THEN THE DISCIPLES TOOK HIM BY NIGHT, AND LET HIM DOWN BY THE WALL IN A BASKET." (ACTS IX., 25)

Reginald Hallward, Modern British School

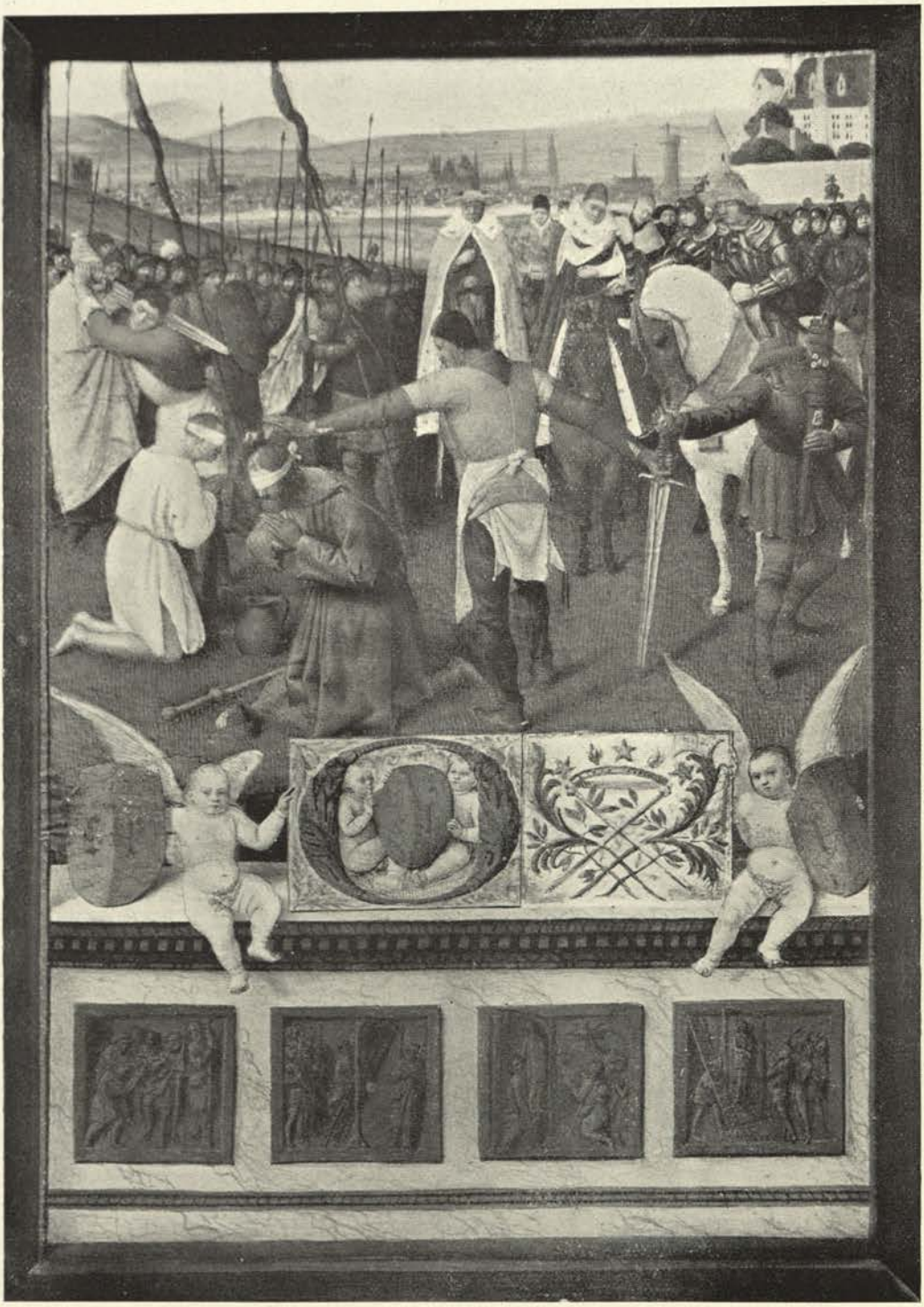
THE CHARITY OF DORCAS. "NOW THERE WAS AT JOPPA A CERTAIN DISCIPLE NAMED TABITHA, WHICH BY INTERPRETATION IS CALLED DORCAS: THIS WOMAN WAS FULL OF GOOD WORKS AND ALMSDEEDS WHICH SHE DID." (ACTS IX., 36.) REPRODUCED BY PERMISSION OF HENRY GRAVES & CO.

W. C. T. Dobson, R.A., Modern British School
1817-1898

ST. PETER HAVING RESTORED TABITHA TO LIFE PRESENTS HER TO THE SAINTS AND WIDOWS. (ACTS IX., 41.)
AFTER THE ORIGINAL PAINTING IN THE LOUVRE, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Pierre Jacques Cazes, French School
1676-1754

St. James the Greater



THE MARTYRDOM OF ST. JAMES THE GREATER (SANCTUS JACOBUS MAJOR), THE SON OF ZEBEDEE AND THE BROTHER OF JOHN. (ACTS XII., 1-2.) AFTER THE ORIGINAL MINIATURE IN A BOOK OF HOURS AT CHANTILLY, THE PHOTOGRAPH BY GIRAUDON, PARIS

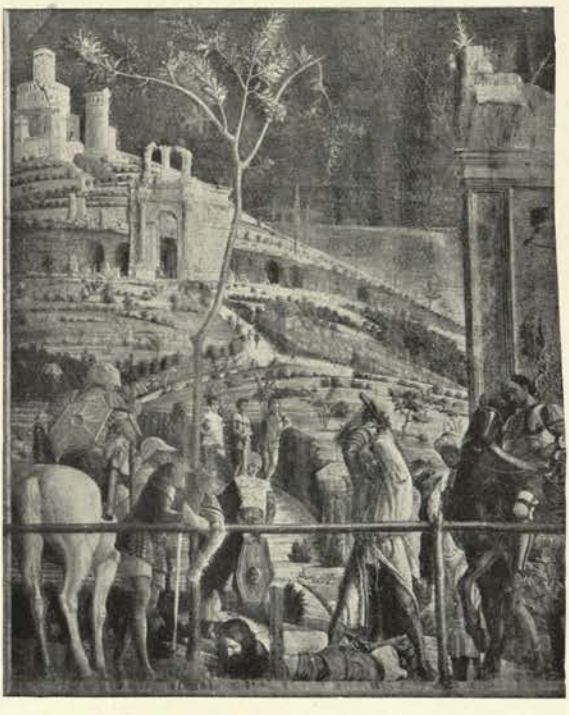
Jean Foucquet, French School
About 1415—towards 1480

St. James the Greater and St. James the Less

ST. JAMES LED TO EXECUTION. AFTER THE PAINTING AT PADUA IN THE CHIESA DEGLI EREMITANI, THE PHOTOGRAPH BY ANDERSON, ROME

Andrea Mantegna, School of Padua

ST. JAMES THE GREATER. BROTHER OF JOHN, CONDEMNED TO DEATH BY HEROD AGRIPPA. "NOW ABOUT THAT TIME HEROD THE KING STRETCHED FORTH HIS HAND TO VEX CERTAIN OF THE CHURCH. AND HE KILLED JAMES THE BROTHER OF JOHN WITH THE SWORD." (ACTS XII., 1-2.)



THE MARTYRDOM OF ST. JAMES THE LESS, BROTHER OF THE LORD, WHOM TRADITION REPRESENTS AS BEING SLAIN WITH A FULLER'S CLUB OR HAMMER. AFTER THE ORIGINAL PAINTING AT PAUDA, IN THE CHIESA DEGLI EREMITANI, THE PHOTOGRAPH BY ANDERSON, ROME

Andrea Mantegna, School of Padua, Venetia
1431-1506

The Pauline Period

By the Rev. R. C. Gillie, M.A.

I. THE APOSTLE PAUL, HIS PERSONALITY.

T is difficult to overestimate the service St. Paul rendered to Christianity. To this day it is realized in an imperfect fashion by a large section of Christendom. He found the Church a Jewish sect. He left Christianity a world-wide religion. So long as the teaching of Jesus was regarded as an adjunct of Judaism, grafted on to the old stem of the Law, it could never become a universal religion, however tenderly and mystically understood by its expounders. It would have remained a creed rejected by the Jews as a nation, and so closed against the Gentiles by the narrow gates of Judaism through which they would have to pass, that the idea of universalism which lay behind the life and teaching of Jesus could never have come to realization. Through St. Paul the bonds were burst. When he died, the gates were wide open, welcoming all men.

All his youth had been spent in enthusiastic reverence for the Law. He had sat at the feet of Gamaliel, that great spiritual minded Jew, whom a French writer of Palestinian romance has pictured as finally acknowledging Christ. Burning with zeal for his hereditary faith, he had come up to Jerusalem from Tarsus, to be instantly filled with anger and disgust at the new doctrines which day by day sickened his ears. Yet Saul, the persecutor, must already have had implanted within him some seeds of dissatisfaction with the old way. His nature yearned for perfection. The fulfilling of the Law was the only road he could recognise—a law which hedged his life within a moral code and filled every hour with wearisome minutiæ of duty, which robbed his soul of all spontaneity, and which, moreover, he could never fulfil. If he failed and the burden of his failure became intolerable, what of the others? What hope

for the little people of the nation, living from hand to mouth, less educated, with less leisure, in every way with less chance ? Still, if it were the only way, it must be pursued. With the burden of failure growing always heavier, he must go on, knowing that in their imperfection he and his people must stand finally condemned before God. His ever sensitive conscience would not suffer him to be blinded with the subterfuges which comforted meaner natures. The will of God had been made known through the Law once and for all until such time as the Messiah, no criminal to die miserably on a gibbet, but the King, representative of Jehovah, should come to strengthen the faithful. A feeling of miserable necessity drove the sincere soul forward. Not the transfigured beauty of dying Stephen could change his course.

Through this same man, while he hurried to bear a fuller part in the extermination of the followers of Jesus, God set His seal to the liberty of His human children. Saul, afire for holiness yet burdened with a burden no man could carry, had his wayside vision—a vision of reproach but of such blessed meaning, that the reproach is swallowed up in joy. Jesus, speaking from Paradise, was no criminal, but the great Son of God. The old way of heartbreaking hardness which only seemed to urge a man to sin, was not the path men were called to tread. Saul blind, alone, helpless, now regarded with enmity by the Jews both of the old and of the new order of things, smitten with sorrow for his failure to recognise the footsteps of his Lord, is yet moved with a very convulsion of joy. From that moment he received into his soul the Lord himself. Henceforward he is dead to an external law. From within flows the love which is the fulfilling of all law. He is the child of God, wrapped round by His mercy, assured that error, failure and sin are alike blotted out in Divine forgiveness.

There is but scanty history of the ten intervening years, before he began his life work. Probably they were spent for the most part in Tarsus, working at his trade, growing into silent realization of the new truth, tentatively testing his power to proclaim it. We hear of a solitary sojourn in the deserts of

The Pauline Period

Arabia, where in silent self-communings, he became more and more sure of the great work wrought in him. The historian is right to pass rapidly over this period. It was not a time of creation but of maturing. He dwells upon the pivotal moment of experience. At Damascus, Saul the prisoner of the Law died, and in his place came Paul, the prisoner of Christ, the apostle of the Gentiles, unfaltering in his mission. One great fact he had grasped. The way was not merely Jewish, a new development of the old order. It was a revelation of God to the whole world, which if a man should accept, demanded neither circumcision nor temple ceremonial. It meant nothing less than the indwelling of Christ for all who would receive Him; it was the high liberty and beloved bondage of the believer.

As soon as the clear call to become the herald of the Christ was heard, Paul, the apostle of God, not of men, concentrated himself upon his vast task. His first missionary journey in which he was perhaps limited as much as strengthened by his companion Barnabas, was but a preliminary experiment. Soon we see him hastening with unflagging zeal over land and sea, to win converts for his Master. With consummate strategy he follows the great roads, omits the smaller towns and the villages, and hurls himself on the citadels of ignorance and vice in the chief places of population. With equally skilful tactics, he begins in every place in the synagogues of the Jews, where he knows there must be some with a past experience like his own, eager for an enlightenment like his. From this vantage ground he approaches the true seekers among the Gentiles, and with mingled ardour and ingenuity, "made himself all things to all men that by all means he might save some." Both his plan and the success which attended it are of world-historic importance. "It is a great deal more than a mere fanciful comparison when it is said that the apostle's great missionary journeys from Antioch to Rome were a repetition of Alexander the Great's conquests, only in the opposite direction."

Nor did the apostle's eager advance make him neglectful of the positions already won. Though foremost in

the vanguard, in daily hand-to-hand conflict with the votaries of the gods of Greece and Rome, he has an eye for every corner of the battlefield. His epistles are not theological treatises, composed in studious calm. With hardly an exception they are drawn from him by the exigencies of some little community of believers, whom he has captured and has left behind like a little *colonia* of the city of Heaven in the midst of hostile forces. Hence the strange mingling in these letters of doctrinal statement, of moral exhortation, and of friendly greeting and appeal. He is prodigal of effort to maintain what he has won for Christ. He will not allow himself to neglect a single detail of conduct, nor does he leave any worthy expedient of conciliation untried. When in imminent danger of death at Ephesus and racked by the news of the insubordination and licentiousness of the Corinthian Church, he exerted himself in the collection of alms for the poor Jewish Christians of Jerusalem. His devotion to his work knows no bounds. He could wish himself accursed that his nation might be saved. He outrages his humility that he may move the Corinthians by the catalogue of his sufferings and overawe them by the recital of his most private spiritual privileges. The lapse of a single convert profoundly affects him. "Who is weak and I am not weak? Who is made to stumble and I burn not?" he cries. Like Cæsar and Napoleon, he apparently suffered from nervous disorders, serious enough to have made some men play the role of semi-invalids. Like these great generals, he is filled with a world-conquering ambition, but it is the ambition to make all men the happy slaves of Jesus Christ.

There is only one poem—it might almost be said, only one work of art—which has presented to the modern mind the intensity, the well-nigh intolerable urgency of this herald of Christ. In the rushing rhythm and alliterative poise of F. W. H. Myers' poem, "St. Paul," the impetuous but mastered energy of the apostle is recalled by the form as well as the thought of the lines. Almost any selection glows with the fire of his illimitable love for Christ. The following stanzas present him in his most characteristic attitude of appeal:

ST. PAUL AND ST. MARK. AFTER THE PAINTING IN THE MUNICH GALLERY, THE PHOTOGRAPH BY F. HANFSTAENGL

Albrecht Dürer, German School
1471-1528

The Pauline Period

Oh could I tell, ye surely would believe it !
Oh could I only say what I have seen !
How should I tell or how can ye receive it,
How, till He bringeth you where I have been ?

Therefore, O Lord, I will not fail nor falter,
Nay but I ask it, nay but I desire,
Lay on my lips thine embers of the altar,
Seal with the sting and furnish with the fire ;

Give me a voice, a cry and a complaining—
Oh let my sound be stormy on their ears !
Throat that would shout but cannot stay for straining,
Eyes that would weep but cannot wait for tears.

Quick in a moment, infinite for ever,
Send an arousal better than I pray,
Give me a grace upon the faint endeavour,
Souls for my hire and Pentecost to-day !

Seeing that the Church owed so much to the apostle, and was transformed chiefly by his agency from a provincial influence to a world power, it is scarcely surprising that some should be inclined to exaggerate his importance. Just because a large section of Christendom had failed to realize the vital part he had played in formulating the Christian religion for the world, there was a temptation to press to the other extreme. A number of writers have contended that he must occupy a higher place than Jesus, as he was the decisive factor in the development of the Faith. While this misconception appeals to us as quaint rather than blasphemous, it has been put forward with sufficient force to dispose us to pause before it. Its failure to understand Paul is as conspicuous as its failure to honour Jesus.

That Paul was a man of quite extraordinary individuality is certain, and it is therefore the more remarkable that his every fibre was consciously dominated by Christ. He became so filled with the sense of His dominion that even while his intensity was redoubled by this new force within him, he was aware of a kind of personal obliteration. He uses the strongest expressions in declaring his dependence upon his Lord. The "slave of Jesus," the "prisoner of Jesus," "crucified with Christ,"—he hesitates at no metaphor to convey this idea. And

this dispossession of his own personality by the presence of Jesus continues right to the end. It bears the test of five and twenty years of hardship and spiritual trial.

It may be suggested that examples are to be found of great natures dominated by men of meaner quality and less ability. Laurence Oliphant, the distinguished author of more than one original book, was completely dominated by the man Harris, who would not be remembered at all upon his own merits. But this instance confutes the contention. He who is truly the source of inspiration maintains his high place to the end. Harris dwindled not only in general estimation, but in that of his most eminent disciple, who finally broke with him. Such a case only proves the futility of such comparisons. With Paul, we see the continually rising flood of his passion for Christ. It is the mark of the saints, the proof of the indwelling of the Master, which they urge upon us. Paul with his unimpressive person, his recurring illness, his almost harsh enthusiasms radiates something of the very nature of Christ, and in spite of his unmeasured condemnations of his antagonists, has "so learned Christ" as to rank love as the very essence of God. This is the determinant consideration. Paul drew the life blood of his soul from Jesus. Jesus had no need to derive from any man.

In turning the pages of the Evangel, we receive an impression of wonderful unity. Here is a life written by four men of varying character and temperament, and at any point upon which we may seize the effect upon us is one of utter nobility and greatness—something so unique that it is impossible to turn away either indifferent or repelled. We are in contact with a supreme Spirit, before whom we unconsciously lower our own opinions. We may in the end reject Him, because the standard urged on us is too high, because our love of this world is too great, because we feel He will tend to quench our material joys—never because we find anything unbeautiful, insignificant, or disproportionate. Even Nietzsche, apparently only willing to know Christianity through the medium of a narrow theology and filled with passionate rancour against Christian ideals, gives

his egoism pause before this august Figure. "He was noble enough"—one feels is an expression forced from him against his will.

It is quite otherwise with St. Paul. It is possible to imagine one ignorant of his story, opening the epistles at random and turning away indifferent or even repelled. In his vigorous denunciations, while never the fruit of personal rancour, we sometimes miss the ring of outraged love which marks those of the gospels. His vehemence may flash out upon us with something unbeautiful and harsh. His conception of marriage in the Epistle to the Corinthians would strike the casual reader as less than logical and even a little ignoble. These defects are just in short the tokens of his humanity where he is not entirely possessed or directed by Christ. Here is the last remnant of the Pharisee who was once a bigot, of the man who had it in him to persecute a little hunted community of enthusiasts for the glory of God—it is the fading trace of the chief of sinners whom he sadly arraigns before his own conscience.

To love Paul, then, there must be no desultory reading. We are not immediately enchained. We must know his history, understand the convulsion which gripped and changed his life, understand his love for his friends, his almost fierce but always beautiful exaltations, the limitations imposed by his physical frame, his subtle metaphysical genius, and, above all, we must realize the central fire which consumed his baser self so that he is unendingly ready to part with old prejudices and preferences, only longing for the coming of the kingdom. To those who accept, like the present writer, the epistle to the Ephesians as genuinely Pauline, it is clear that his old ideas on marriage, which seem to us less than beautiful, are swept away with fuller experience of Christ, and marriage is raised to be a symbol of nothing less than the union of Christ with His church. In this epistle, as in the Epistle to the Philippians, we find Paul completely impregnated with the new ideals of the relation of God to His children, which he has received from his Master. The apostle owed the consummation of his character and the flowering of his

religious genius, as entirely as his conversion, to none other than Jesus.

It is true that Paul, more than any other, was the means of making Christianity the world-wide religion it has become, affecting even the nations which do not acknowledge its sovereignty. He planted and organized churches, he taught them, watched over them, rebuked them, loved them, but an organization of the most perfect kind could scarcely have held together, much less advanced, without the vital spark from a higher source. He was the means, the human instrument, the creature used by God, but he was ever ready to abase himself before Christ, who was to this man with his intellectual subtlety, his splendid conscience and his belief in moral beauty, the great loveliness without flaw.

To those who know the incomparable heroism of St. Paul, above all to those who have been able to enter into his exquisite mysticism and thus have avoided the double error of underestimating or exaggerating his influence, there remains an almost insoluble riddle. Why, when he did so much for the founding and organizing of the Church, did he receive so little honour at the Church's hands? St. Polycarp declared, "Neither am I, nor is any other like unto me, able to follow the wisdom of the blessed and glorious Paul." But how soon the Church of the early centuries ceased to give him a foremost place. Again, at the Reformation, when warm personal feeling at length awoke, why was this affection for him so short-lived? For light, for leading, for support, the rulers in the Church referred to him continually, yet it would seem that he has been continually dwarfed by some other saint. One can understand the precedence given to the companions of our Lord, particularly to St. John, who was the friend as well as the disciple, and who is the arch-mystic in the Christian Calendar. In the Roman Church, St. Peter, of course, overshadows him entirely. But it is surprising that he has not received in that church the adoration given to lesser men. St. Joseph, St. Anthony, St. Aloysius, and many others have their shrines and their following. "St. Paul has always remained a stranger to the soul of the people." One

has a sense of gratitude in the church of St. Peter and St. Paul at Venice, and in San Paolo fuori le Mura at Rome, where at least, as so rarely in other cities, he is given a high place. Our own metropolitan church is another splendid exception.

As a matter of fact, the apostle was and still is a point of conflict. He may be termed the first Protestant, yet the latest German commentator upon his ideas, in a volume of great force and brightness, declares that the apostle stands in part for both Catholicism and Protestantism. In like manner other strange dislocations of opinion may be traced to his influence. He is a paradox. His soul was a battlefield. His life was one long campaign. His missionary career was a dire struggle with the alien ideas and moralities of Gentile peoples, and with the crippling ceremonialism and religious bondage of his own nation. His own inner experience had seen a conflict of the most intense kind, which has been burned into the heart of humanity by the vii. chapter of the Epistle to the Romans. Uncertain physical strength caused him to be unceasingly fighting with the failing flesh, clamant for repose. Thus his personality has emerged upon us with some elements of unrest and battle which have never forsaken it. His epistles have been studied as the invaluable armouries of controversial theology, and as the sublimest treatises on Divine loving kindness, while the man himself has been left unshrined and scarcely loved. It is as though through a glorious and unconscious abnegation of spirit, he had made it impossible for the world to remember him even by its gratitude.

II. ST. PAUL IN ART.

When we come to consider the portrayal of Paul in art we are at once struck with the same curious incompleteness of appreciation which we have met with in the Church. In the first place, he is not so frequently depicted as the important part he had played would seem to warrant; and secondly, even when the centre of a really noble group executed with some imagination and power, his is the one figure which rarely carries conviction. There are two reasons which account to a large

extent for this. No doubt the strong tradition which had been handed down from the earliest centuries of his personal insignificance decided many painters against taking him as their subject at all. It was said that he was small, crooked, diseased. One account went so far as to specify a hideous disease of the eyes which made him repulsive to look upon—a tradition which Professor Ramsay has dissipated by pointing out the frequent references to his "fixed gaze," leading one to suppose that the power of his eyes over the person he was addressing was a marked trait.

And if all this in part accounts for the infrequency of pictures representing him, there is no doubt that those painters who attempted the task often fail to impress us from want of clearness in their own mental vision. There are many exquisite St. Johns all approximating more or less to a fixed type; for St. John, beautiful and mystically devotional, had assumed clear and exquisite outlines to men's minds. St. Peter, too, we generally find vigorously delineated, and the Baptist full of strenuous appeal. With St. Paul it is usually quite otherwise. He was too many-sided and too inadequately understood ever to have taken definite shape in the popular mind. There was at once something elusive and perplexing about a man who had shown so many aspects to the world, who was so versatile and subtle a thinker and so impetuous a leader. And thus it comes about that those painters who have laid aside the unattractive tradition of his person have for the most part created a merely massive and dignified Father in the Church, giving no indication of the distinction and ardour of spirit of which he was possessed.

It is quite certain that a history of Paul, as he figured in men's thoughts through the centuries during which he has been at least partially read and studied, would show us very considerable changes and fluctuations which are reflected in the works of the artists. The Catholic Church, while she was in the main the result of the labours of the Apostle to the Gentiles, was apt to overlook her debt in her devotion to Peter, and having drawn but little from the Pauline epistles, has appeared to shut away the author from us by the rigidity of her dogmatic theology.

The Pauline Period

It is indeed as though Paul, about whom there was nothing rigid whatever, but whose spirit had all that flexibility which accompanies continual growth, was to suffer even after his martyrdom not one imprisonment, but several. The mediæval church, looking upon him as one who had helped to establish the supremacy of Rome, linked him with Peter, suggesting thereby a kinship of spirit between two men who really differed entirely in impulse and intellectual outlook, and whose one common bond was devotion to Christ. This misconception bore fruit later in many renaissance pictures which represented him as in some sort a second Peter, but of infinitely less character. The real Paul was effectually hidden by a priesthood which more and more taught salvation by works, and which had elaborated such doctrines as works of supererogation and indulgences. Besides, many legends, quite without historical basis, had been eagerly cherished because connecting St. Peter and St. Paul with Rome. Such were the accounts of the competition for mastery with Simon Magus, and such the detailed stories of their martyrdoms. All this played its part in obscuring the real Paul, for in the Pauline legend there was little of the tender play of imagination which lent poetic value to many apocryphal stories concerning Christ, and to a few concerning Peter. Certainly nothing is found to equal the beauty of the story which led to the building of the Church of *Domine quo vadis* at the entrance to the Appian way.

But the great spirit of Paul was not always to be withheld from the Christian world. The stress and struggle of the Reformation burst the prison doors the church had closed upon him, and once more his doctrine of pardon and freedom through justification by faith was to be a centre of thought and belief. It was as though the apostle himself had emerged to the contest, for those wonderful letters, retained by the church and in theory regarded and reverenced, were once more to play a vital part in breaking the cruel bondage of the law which had been his own despair. But if Luther and Calvin had restored Paul to his place, dogmatic Protestantism was to undo much of their work. As doctrine and thought hardened into set forms,

the passion and poetry disappeared, and the letters that had filled men with religious enthusiasm came to be regarded and used very much as legal documents. Still the Reformation did produce its painter before the light of its great day had faded, and Dürer has given us noble pictures of the apostles, amongst which is a notable St. Paul.

We find in this collection six painters at least who have made a distinct attempt to give us Paul the man. Only two of them are of the same nationality, and they use widely differing methods. They are Dürer, Rembrandt, Masaccio, Guido Reni, Alonso Cano, and one modern painter, Frederic Shields.

To the picture by Dürer I have already alluded. It possesses added importance, because considered by some, who have devoted themselves to the subject, to be the finest and most individual picture of Paul in existence (p. 60). It makes an immediate impression of unusual strength of character combined with subtlety and alertness, and, moreover, helps us to understand the vehemence with which this man was either loved or hated. Indifference would be impossible, any feeling he inspired must have been intense. He is represented without a suggestion of physical disability. His tenacity and clearness of vision are matched by the powers of endurance indicated by his physique; he is pre-eminently a leader. He has not, perhaps, the sensitiveness of the real Paul, but that the poet should be less prominent than the man of action has more than an element of truth, for the poetry that bursts forth in the epistles, while it is of the highest order, has the heroic quality of being the spontaneous outcome of his ideas and devotion.

In the Rembrandt, a picture of superb power, we find a representation quite as remarkable though differing in many essentials (p. 74). The lined, rugged, old face glowing out of the shadows is surely as fine as any that great master has given us, and is absolutely arresting in its strength and individuality. Yet this is hardly the man who hurried urgently from city to city, unresting and homeless, consumed with a passion for the conquest of the world for his master Christ. This is rather a kindred soul

ST. PAUL AT ATHENS. "THEN CERTAIN PHILOSOPHERS OF THE EPICUREANS, AND OF THE STOICKS, ENCOUNTERED HIM. AND SOME SAID, WHAT WILL THIS BABBLER SAY? OTHER SOME, HE SEEMETH TO BE A SETTER FORTH OF STRANGE GODS: BECAUSE HE PREACHED UNTO THEM JESUS, AND THE RESURRECTION." (ACTS XVII., 18). AFTER AN ORIGINAL DRAWING FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO.

Alexandre Bida, Modern French School
1808-1895

than the apostle himself; equally strenuous and urgent in thought and a great controversialist, but a man of books, happiest in his library, and with his manuscripts. His kinship lies more in an eagerness of soul which the years cannot cloud, than in any other trait. He is magnificent, untiring, the student who thinks passionately—and in all this, is truly Pauline; but there is a shadow here which never rested upon the spirit of Paul—the shadow of a troubled questioning, I had almost said of struggling faith.

The third St. Paul, undoubtedly to be reckoned with these in greatness, is of an earlier date, and is to be found in the fresco in the Brancacci Chapel in the Carmine in Florence, which Masaccio is said to have left unfinished at the time of his mysterious disappearance in 1428. Many years later, this fresco, which represents the apocryphal incident of the king's son being raised from the dead, was very nobly completed by Filippino Lippi. The apostle kneels beside the youth, his hands joined in prayer, his face upraised, and his eyes beholding no bystander but some vision of the soul. He is the man of a single burning purpose by whom suffering and disease are hardly remembered, save as a hindrance to the carrying of his message, and who reckons persecution all joy for the sake of Christ. The dark, vivid face with its passionate tenacity, would be that of a fanatic but for its suggestion of thought and balance. This is perhaps more really the man than any other (p. 92).

From these three masterpieces we make a great descent when we pass on to Guido Reni and Alonso Cano. Guido Reni had a great reputation in that dark day which saw the entire neglect of the glories of Botticelli, and in Hawthorne's "Transformation" we find him ranked with the Titans. As a matter of fact he had much of the grandiose method and shallowness of thought of the eclectic school, and it is one of the riddles of painting how he ever came to produce work of such lasting charm as the so-called Beatrice Cenci of the Palazzo Barbarini, and the glowing ceiling painting of Phœbus and Aurora in the Palazzo Rospiglosi. He was the forerunner of Sassoferrato and Carlo Dolci, and his picture of St. Peter and St. Paul, while

it has a certain massive dignity, is as devoid of spiritual insight as were the times in which these artists lived. We must associate each phase of art with the moral and social influences that affected it for good or for ill. Guido Reni's St. Peter is a splendid specimen of robust old age, possibly belonging to the powerful merchant class of Italy (p. 82). Paul is perhaps a professor arguing some point in connection with the schools, and is equally remote from the real man. Yet with the pleasant and usually harmonious scheme of colour to which Guido leaned, this is an impressive picture; it is in its representation of saintliness that we perceive failure. It belongs to a period that raised conventionality to an ideal and saw the long, slow ebb of the inspiration that had risen to its height in the Renaissance.

Alonso Cano's full length figure is gentle and dignified but not of great interest. It is typical of a school which with all its genius rarely produced work of religious insight, and was often disfigured by the morbidness that tinged most of the Spanish mystics (p. 73). We are left with the modern example by Mr. Shields. In his graceful panel he has suggested one thought of great significance. St. Paul in his clash with Greek influence, had not only to face the old splendid philosophies and the new smaller ones, but the spirit that was merely whimsical, pleasure-loving, cruel and unclean. The triumph of his teaching meant the overthrow of Pan, that strange fantastic god who, while he was the haunter of wood and stream, was always sinister. Mr. Shields shows him to us at the apostle's feet, prostrate and leering.

Other pictures in which no great attempt has been made to give us a very individual St. Paul, are interesting from the point of view of the representation of an incident. A number are historical, but many were inspired by the numerous traditions the church had cherished and passed on to her children; indeed, taking the whole dealing of art with the Pauline story it is curious to observe that tradition is chosen more frequently than history, showing its strong hold on the popular mind. The pictures we have under consideration fall naturally into these two classes.

The first to strike us amongst those based on

historical sources are the well-known cartoons designed by Raphael for tapestries for the Sistine Chapel. Out of the eleven cartoons of which this series originally consisted only seven remain, and are now in the South Kensington Museum. They are among the most powerful works of this great master. Of the four given in this section perhaps the finest is the St. Paul and Barnabas at Lystra. The two children are beautiful and are typical of the painter, and the architectural background is full of grace. The St. Paul in prison, taken from the tapestry itself (the cartoon has disappeared) is quaint rather than beautiful.

In the French classical school we find some work of importance. The "St. Paul at Ephesus," by Eustache Le Sueur (p. 84), is a dignified picture, finely grouped, which for many years was shown in Notre Dame with some pomp and ceremony on every first of May. The two line-engravings after Poussin are interesting though not very attractive, and his ecstatic vision of St. Paul in which he is caught up to the third heaven, while by no means spiritual in conception, is probably as fine a picture as any that painter produced. The head of the lower angel has real charm (p. 85). A modern French picture of St. Paul at Athens, by Alexandre Bida, while it gives us a quite curiously ineffective St. Paul, has some finely conceived and executed heads among the listening Greeks, particularly the two to the extreme right and left (p. 68). And the listening figures have a distinction that suggests very well a high type of civilization.

It is strange when we consider the romance and adventurousness of St. Paul's missionary career, that some of the hardships, which he catalogues with moving simplicity in the second Epistle to the Corinthians, have not won more artists to depict him. Elsheimer's "St. Paul shipwrecked in Melita," is a picturesque example of the few attempts which have been made, and is characteristic of a period when landscape was beginning to emerge from merely background purposes. There are delicate gradations of distance in it, and the centre is occupied by a graceful hill city of the mediæval type. In strict accordance with the story, the shore is crowded with groups of shipwrecked

folk, and a touch of reality is added by the contrast between the islanders comfortably attired and the rescued passengers, some of them only half clothed, pressing close to the smoking fire (p. 90).

Turning to the pictures which owe their origin to traditional sources, we find of course, a predominance in the martyrdoms. The crowning glory of the saint has always been the call to suffer for the sake of his Lord, and the Church could not rest content without formulating some account of the death of her earliest teachers. Every breath of tradition upon this subject was ardently treasured, and Rome has many churches built upon spots held sacred to such suffering.

By far the finest picture of the martyrdom of St. Paul, is a Tintoretto, and is to be found in that amazing treasure-house the Church of the Madonna dell 'Orto in Venice. It is a picture full of the rapid movement and glory of light which the painter loved. St. Paul, a strong, noble figure, upon whom pain and weariness have left no trace, kneels with his back to us, tense with expectation not of death but of life. His eyes are raised to the swift downrush of the angel who is already bearing to him out of a great radiance the crown and palm of the martyred saint. The Venetian youth to the left, intent upon the blow he is in the act of delivering, is unconscious of the vision and untouched by the light. It is a picture full of the magnificent poetic insight Tintoretto shows in all his work (p. 94).

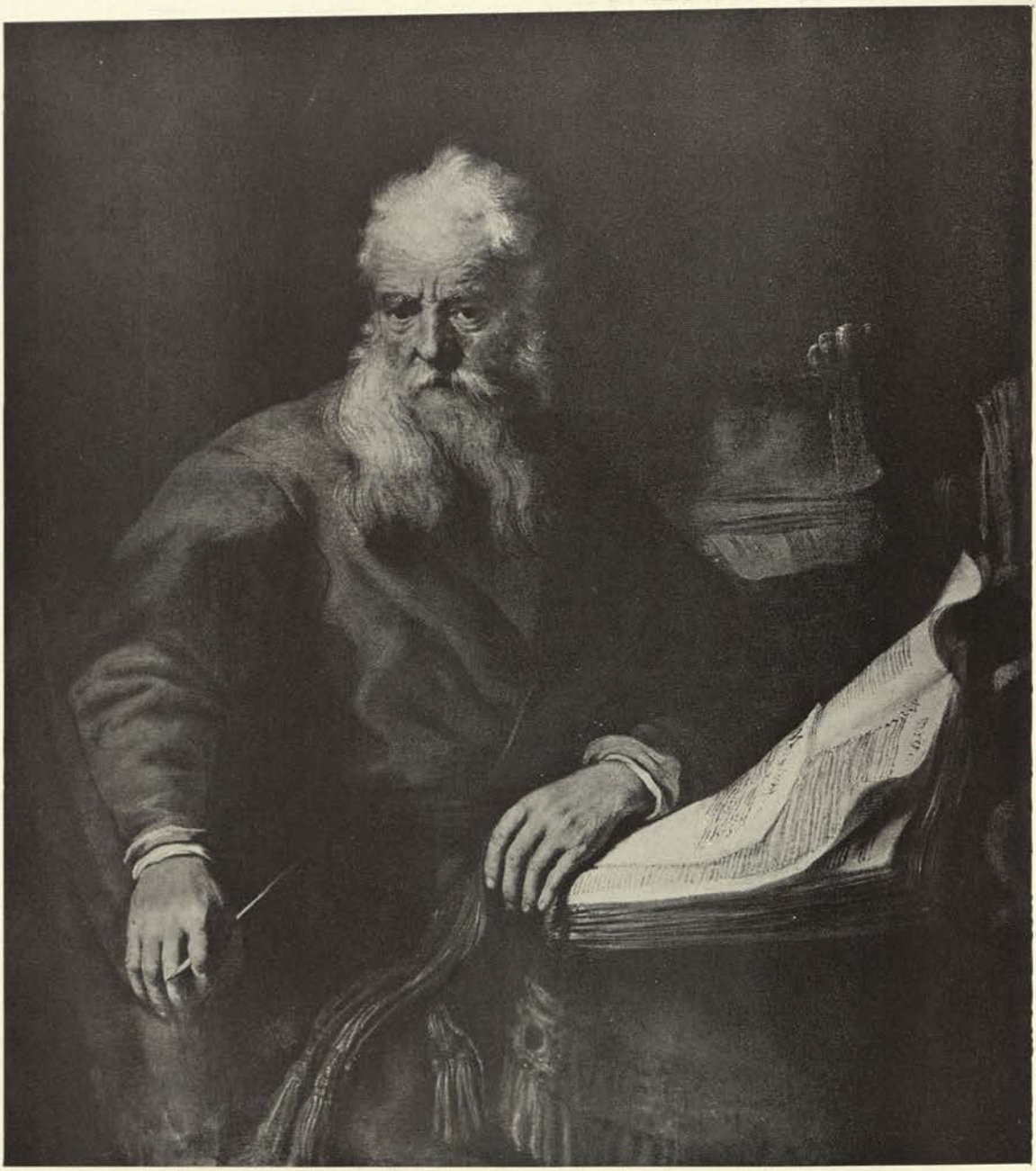
We cannot help regretting that one painter when at his best did not attempt the representation of St. Paul. Michelangelo, among all the artists of the centuries, was most akin to the great preacher of Christ's Evangel. They were alike in faith, in contempt of earthly comfort, in the strain of poetry which in the artist took the form of perfectly chiselled sonnets, and in the apostle of unpolished but most moving hymns in praise of God and of love. Above all, they were alike in their vehemence and force, that *terribilità*, which perhaps sums up more exactly than any other the natural character of the apostle, the raw material which was transfigured by the grace of Christ into the vast and invincible energy of love which enthroned the Crucified and embraced the world.

St. Paul

ST. PAUL THE APOSTLE. AFTER THE PAINTING AT DRESDEN, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Alonso Cano, Spanish School
1601-1667

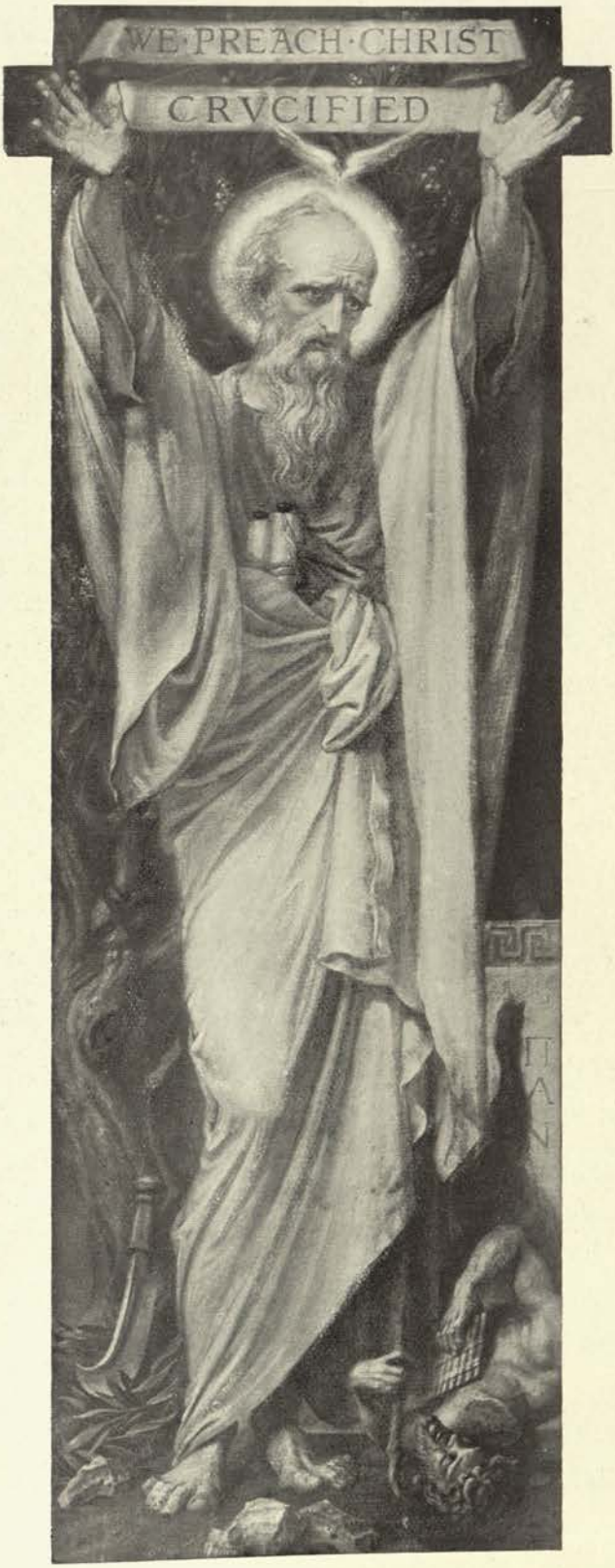
St. Paul



THE APOSTLE PAUL. AFTER THE ORIGINAL PICTURE IN VIENNA, FROM A PHOTOGRAPH BY F. HANFSTAENGL LONDON

Rembrandt, Dutch School
1606-1669

St. Paul



ST. PAUL THE AGED WORN WITH LABOURS, STRIPES, IMPRISONMENTS. HE STANDS AS THE AMBASSADOR OF CHRIST TO THE GENTILES TO TURN THEM FROM DARKNESS UNTO LIGHT, PREACHING CHRIST CRUCIFIED IN THE ATTITUDE OF SELF-CRUCIFIXION. AT HIS FEET ARE TWO SYMBOLS: THE GOOD OLIVE TREE, AND THE GOD PAN, FALLEN AND SHATTERED. FROM A PAINTING IN THE CHAPEL OF THE ASCENSION, BAYSWATER ROAD, LONDON

Frederic Shields, Modern British School

ELYMAS THE SORCERER STRUCK WITH BLINDNESS. "AND NOW, BEHOLD, THE HAND OF THE LORD IS UPON THEE, AND THOU SHALT BE BLIND, NOT SEEING THE SUN FOR A SEASON. AND IMMEDIATELY THERE FELL ON HIM A MIST AND A DARKNESS; AND HE WENT ABOUT SEEKING SOME TO LEAD HIM BY THE HAND." (ACTS XIII., 11.) AFTER THE ORIGINAL CARTOON AT SOUTH KENSINGTON, FROM A PHOTOGRAPH BY THE AUTOTYPE CO., 74, NEW OXFORD STREET, LONDON

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520

ST. PAUL AND ST. BARNABAS BEFORE SERGIUS PAULUS: ELYMAS STRUCK WITH BLINDNESS. "AND NOW, BEHOLD, THE HAND OF THE LORD IS UPON THEE, AND THOU SHALT BE BLIND . . ." (ACTS XIII., 11.) FROM AN ENGRAVING IN OUTLINE BY MADAME SOYER

Nicolas Poussin, French School
1594-1665

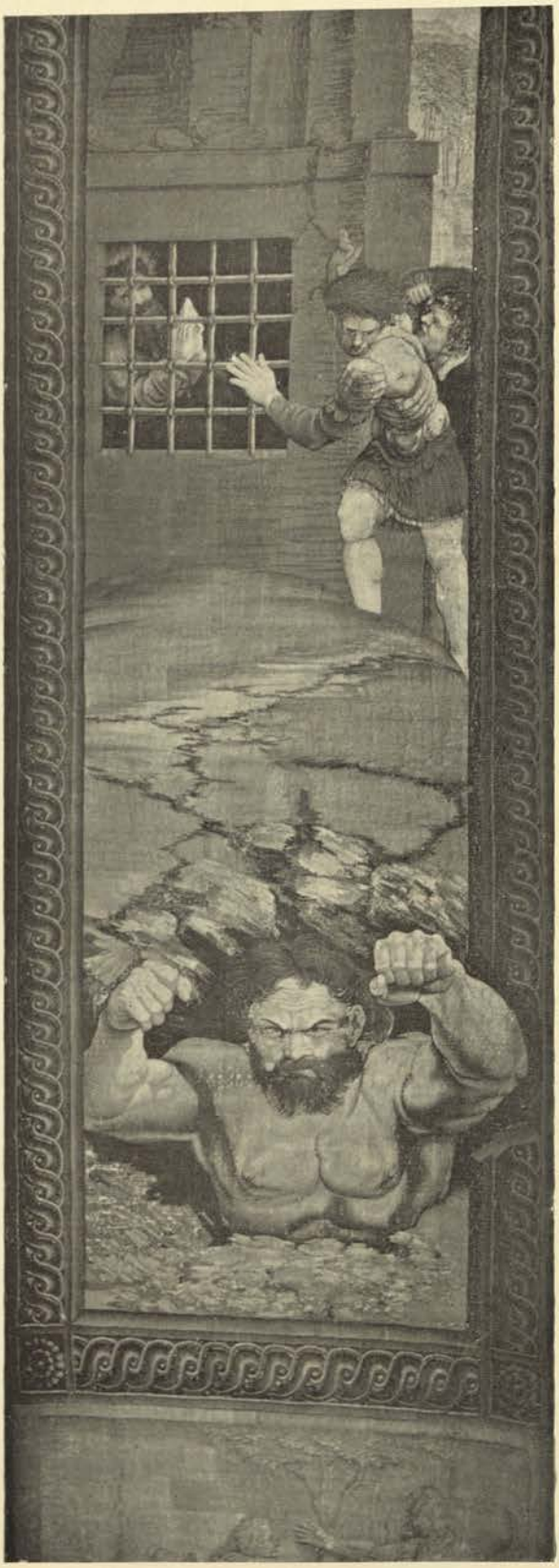
ST. PAUL AND ST. BARNABAS AT LYSTRA AFTER THE HEALING OF THE CRIPPLE. "THEN THE PRIEST OF JUPITER, WHICH WAS BEFORE THEIR CITY, BROUGHT OXEN AND GARLANDS UNTO THE GATES, AND WOULD HAVE DONE SACRIFICE WITH THE PEOPLE. WHICH WHEN THE APOSTLES, BARNABAS AND PAUL, HEARD OF, THEY RENT THEIR CLOTHES . . ." (ACTS XIV., 13-14.) AFTER THE ORIGINAL CARTOON AT SOUTH KENSINGTON, FROM A PHOTOGRAPH BY THE AUTOTYPE CO., 74, NEW OXFORD STREET, LONDON

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520

THE SCOURGING OF PAUL AND SILAS. "AND THE MULTITUDE ROSE UP TOGETHER AGAINST THEM: AND THE MAGISTRATES RENT OFF THEIR CLOTHES, AND COMMANDED TO BEAT THEM. AND WHEN THEY HAD LAID MANY STRIPES UPON THEM, THEY CAST THEM INTO PRISON . . ." (ACTS XVI., 22-23.) FROM AN ENGRAVING IN OUTLINE BY MADAME SOYER

Nicolas Poussin, French School
1594-1665

St. Paul at Philippi

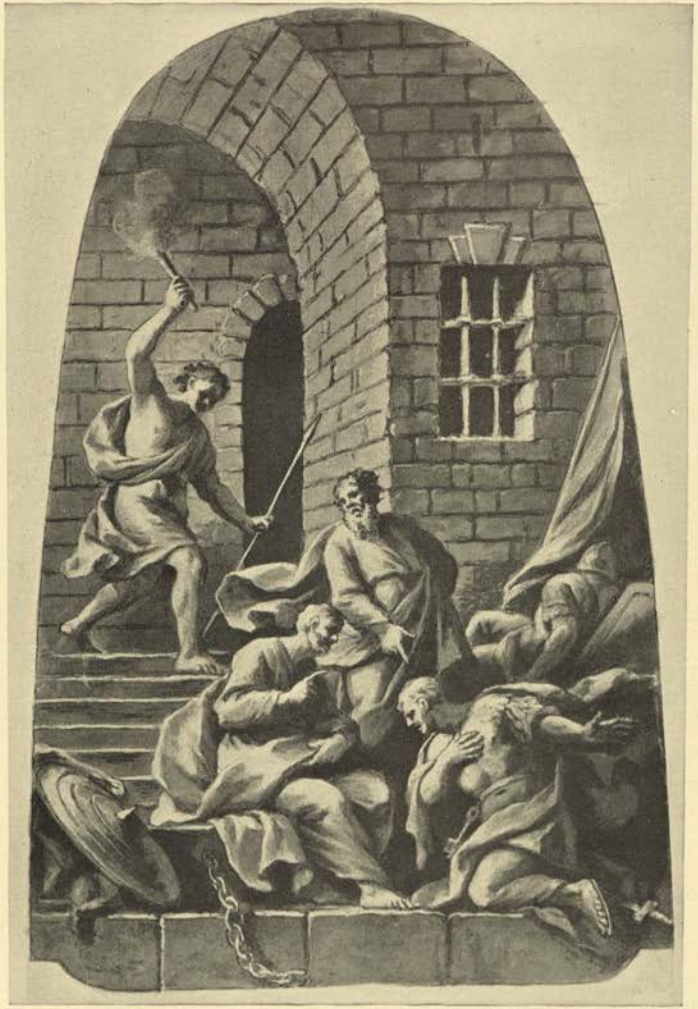


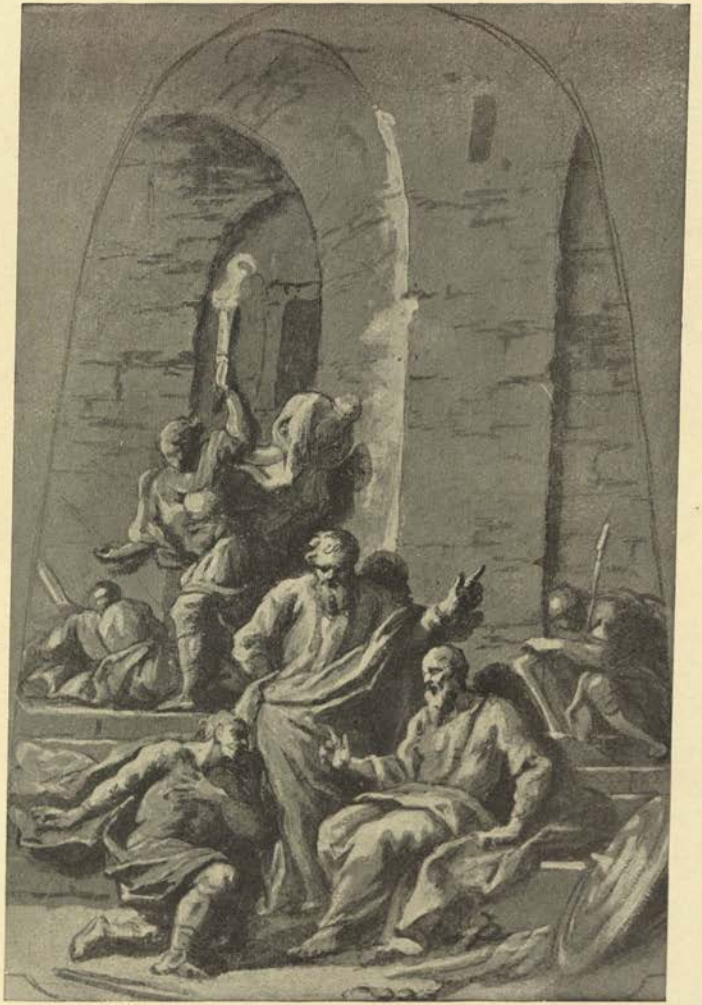
ST. PAUL IN PRISON AT PHILIPPI. (ACTS XVI., 26.) THE EARTHQUAKE BY WHICH THE PRISON DOORS WERE OPENED IS HERE REPRESENTED ALLEGORICALLY, AS A TITAN HEAVING UP THE GROUND. AFTER A TAPESTRY AT ROME, FROM A PHOTOGRAPH BY ANDERSON

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520

THE INFANT TIMOTHY UNFOLDING THE SCRIPTURES. REPRODUCED FROM A COPYRIGHT MEZZOTINT BY S. COUSINS, R.A., BY PERMISSION OF HENRY GRAVES & CO.

James Sant, R.A., Modern British School

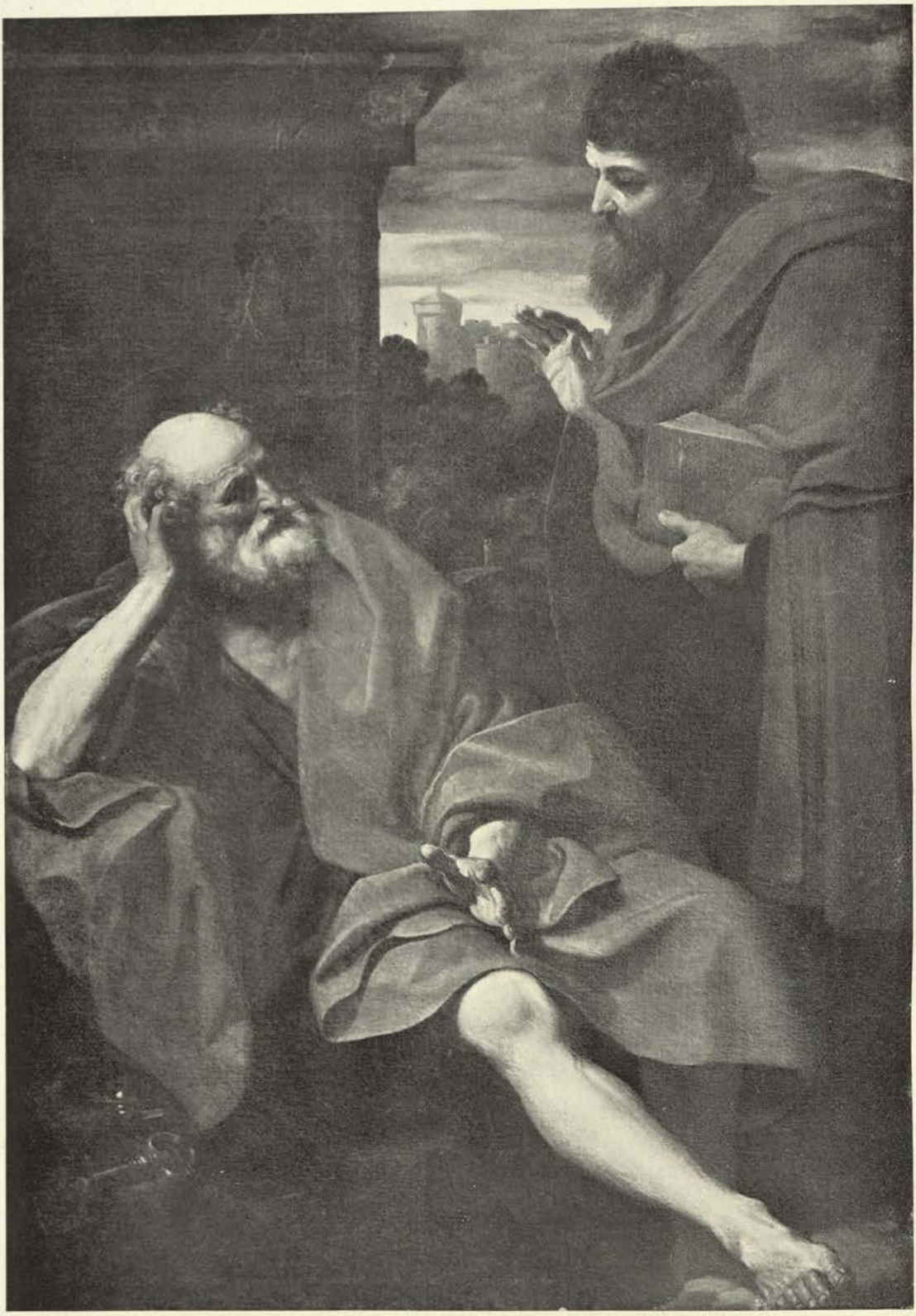




PAUL AND SILAS IN PRISON AT PHILIPPI (ACTS XVI., 29) PAUL AND SILAS IN PRISON AT PHILIPPI
DESIGNS FOR THE CUPOLA OF ST. PAUL'S CATHEDRAL, LONDON, IN THE PRINT ROOM, THE BRITISH MUSEUM

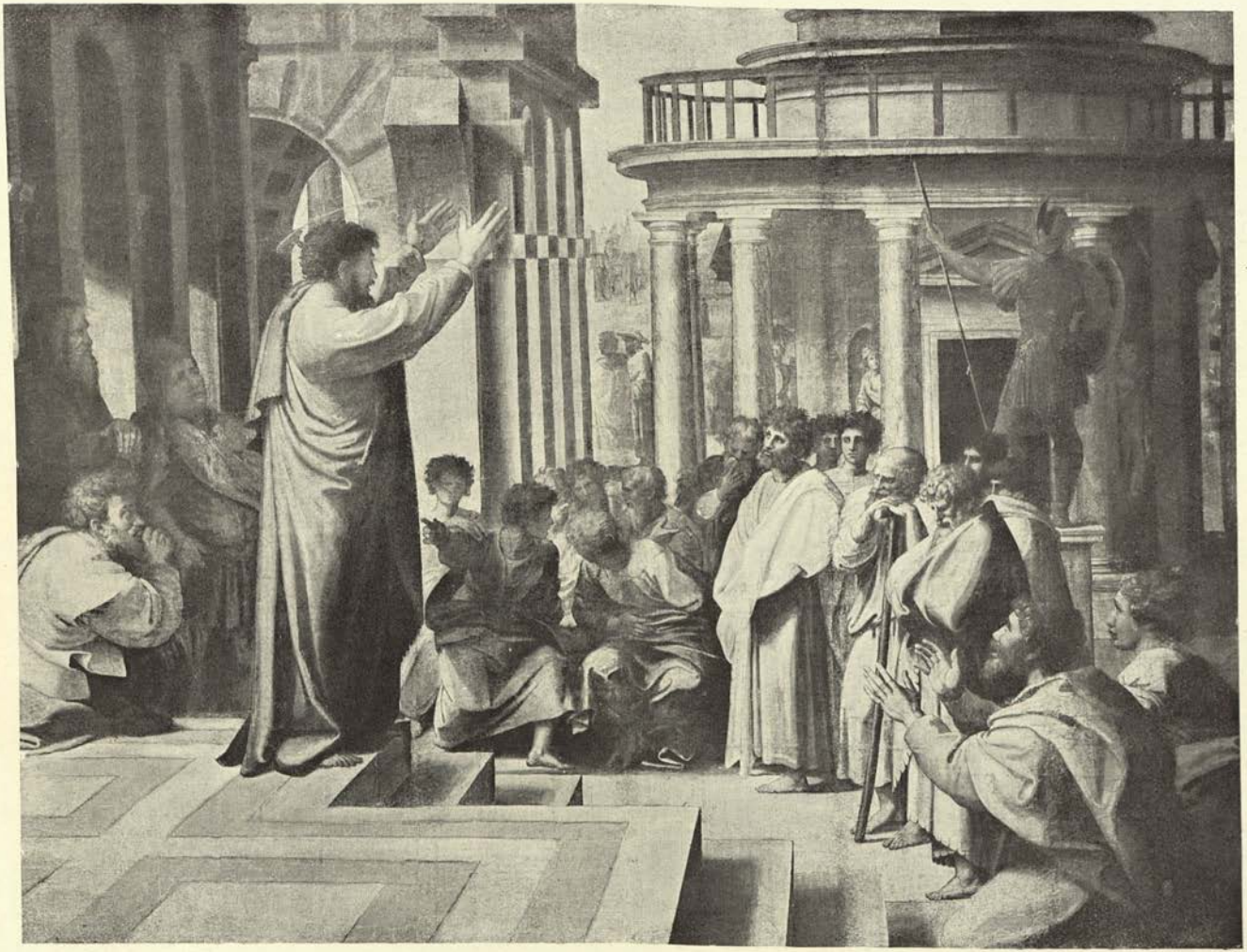
Sir James Thornhill, British School
1676-1734

St. Peter and St. Paul at Antioch



THE DISPUTE AT ANTIOCH BETWEEN ST. PETER AND ST. PAUL. "BUT WHEN PETER WAS COME TO ANTIOCH, I WITHSTOOD HIM TO THE FACE, BECAUSE HE WAS TO BE BLAMED." (GALATIANS II., 11.) AFTER THE ORIGINAL PAINTING IN THE BRERA, MILAN, FROM A PHOTOGRAPH BY BROGI

Guido Reni, Bolognese School
1575-1642



ST. PAUL AT ATHENS. "AND WHEN THEY HEARD OF THE RESURRECTION OF THE DEAD, SOME MOCKED AND OTHERS SAID, WE WILL HEAR THEE AGAIN OF THIS MATTER . . . HOWBEIT CERTAIN MEN CLAVE UNTO HIM, AND BELIEVED." (ACTS XVII., 32, 34). AFTER THE ORIGINAL CARTOON AT SOUTH KENSINGTON, FROM A PHOTOGRAPH BY THE AUTOTYPE CO., 74, NEW OXFORD STREET, LONDON

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520

St. Paul at Ephesus

ST. PAUL AT EPHESUS: THE BURNING OF THE MAGICAL BOOKS. (ACTS XIX., 19.) AFTER THE ORIGINAL PAINTING IN THE LOUVRE, PARIS, FROM A PHOTOGRAPH BY LÉVY, PARIS

Eustache Le Sueur, French School
1617-1655

St. Paul

THE ECSTATIC VISION OF ST. PAUL, IN WHICH HE WAS CAUGHT UP TO THE THIRD HEAVEN, AND HEARD UNSPEAKABLE WORDS, WHICH IT IS NOT LAWFUL FOR A MAN TO UTTER. (II. CORINTHIANS XII., 2-4) AFTER THE ORIGINAL PAINTING IN THE LOUVRE, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Nicolas Poussin, French School
1594-1665

ST. PAUL AT MILETUS WITH THE ELDERS OF THE CHURCH OF EPHESUS. "AND THEY ALL WEPT SORE, AND FELL ON PAUL'S NECK, AND KISSED HIM, SORROWING MOST OF ALL FOR THE WORDS WHICH HE SPAKE, THAT THEY SHOULD SEE HIS FACE NO MORE. AND THEY ACCOMPANIED HIM UNTO THE SHIP." (ACTS XX., 37-38). FROM AN ORIGINAL WOODCUT PUBLISHED IN 1860 BY GEORG WIGAND, LEIPZIG

Julius Schnorr, German School
Died in 1872

PAUL AND THE FAITHFUL AT TYRE. "AND THEY ALL, BROUGHT US ON OUR WAY, WITH WIVES AND CHILDREN, TILL WE WERE OUT OF THE CITY: AND WE KNEELED DOWN ON THE SHORE, AND PRAYED (ACTS XXI., 5)

Jenny Wylie, Modern British School

St. Paul at Cæsarea

ST. PAUL BROUGHT TO TRIAL BEFORE FELIX. (ACTS XXIV.) REPRODUCED AFTER AN ORIGINAL SKETCH

Reginald Hallward, Modern British School

ST. PAUL BEFORE AGRIPPA II. AND HIS SISTER BERENICE
"THEN AGRIPPA SAID UNTO PAUL, THOU ART PERMITTED TO SPEAK FOR THYSELF. THEN PAUL STRETCHED FORTH THE HAND, AND ANSWERED FOR HIMSELF. (ACTS XXVI., 1). AFTER THE ORIGINAL DRAWINGS IN THE BRITISH MUSEUM

ST. PAUL BEFORE AGRIPPA II AND HIS SISTER BERENICE

Sir James Thornhill, British School
1676-1734

ST. PAUL, SHIPWRECKED ON THE ISLAND CALLED MELITA, IS UNHARMED BY THE VIPER HANGING FROM HIS HAND. "AND WHEN THE BARBARIANS SAW THE VENOMOUS BEAST HANG ON HIS HAND, THEY SAID AMONG THEMSELVES, NO DOUBT THIS MAN IS A MURDERER, WHOM, THOUGH HE HATH ESCAPED THE SEA, YET VENGEANCE SUFFERETH NOT TO LIVE. AND HE SHOOK OFF THE BEAST INTO THE FIRE, AND FELT NO HARM. (ACTS XXVIII., 4-5). AFTER THE ORIGINAL PAINTING IN ST. PETERSBURG, FROM A PHOTOGRAPH BY HANFSTAENGL, LONDON

Adam Elsheimer, German School
1574-1620

St. Paul in Rome

ONESIPHORUS VISITING ST. PAUL IN THE ROMAN PRISON. "THE LORD GIVE MERCY UNTO THE HOUSE OF ONESIPHORUS; FOR HE OFT REFRESHED ME, AND WAS NOT ASHAMED OF MY CHAIN: BUT, WHEN HE WAS IN ROME, HE SOUGHT ME OUT VERY DILIGENTLY, AND FOUND ME." (II. TIMOTHY I., 16-17)

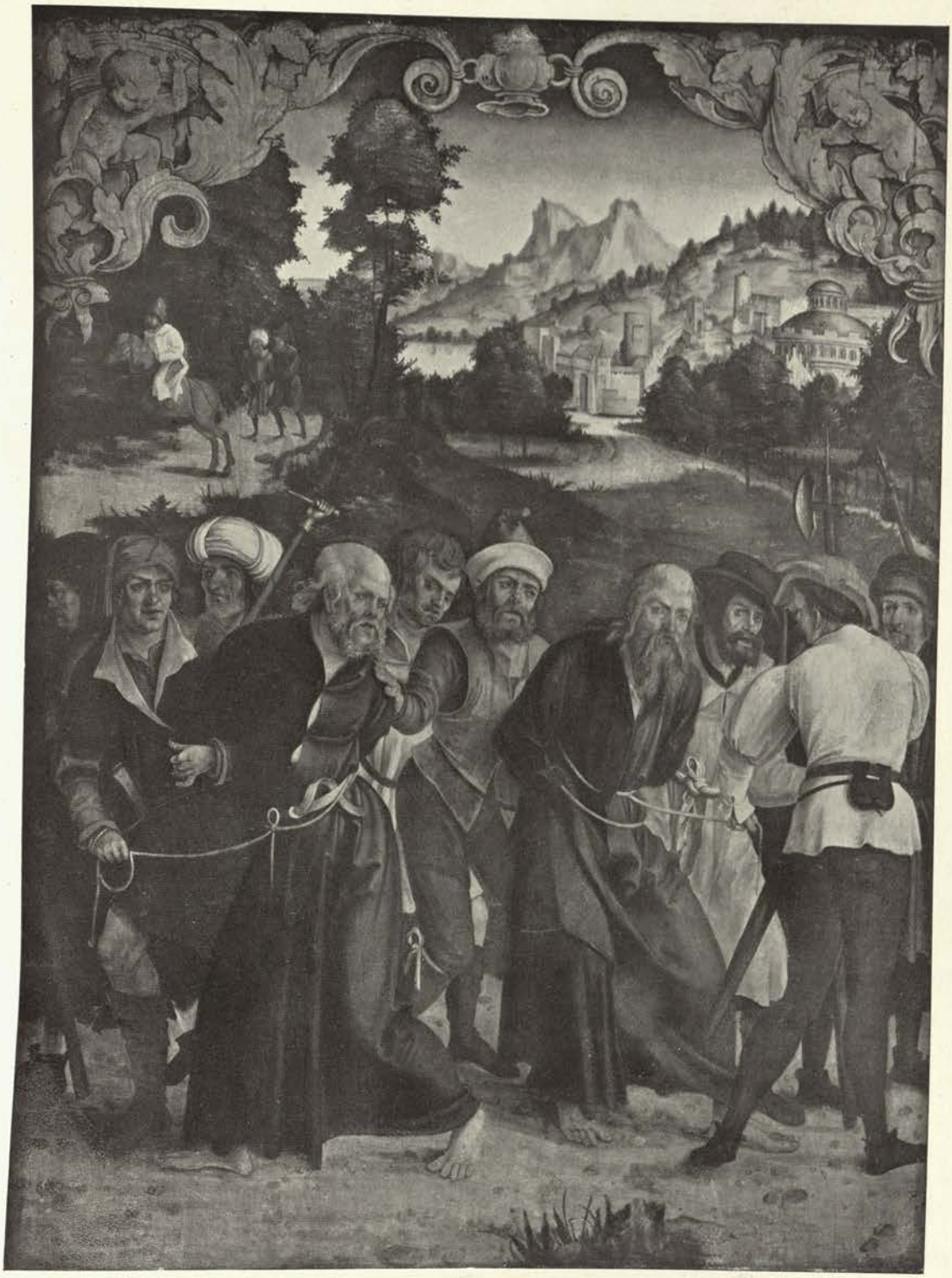
Reginald Hallward, Modern British School

A LEGENDARY INCIDENT IN THE LIVES OF ST. PETER AND ST. PAUL, RECORDED IN THE GOLDEN LEGEND, AND SHOWING THE RAISING OF THE KING'S SON IN THE COURT OF THE PALACE AT ANTIOCH. THE ILLUSTRATION REPRESENTS THE CENTRAL PORTION OF THE SUBJECT, WHERE ST. PETER BIDS THE DEAD CHILD OF THEOPHILUS TO ARISE, WHILE ST. PAUL KNEELS IN PRAYER IN THE MIDST OF THE COURTIERS. . . . AFTER A FRESCO IN THE BRANCACCI CHAPEL, FLORENCE. REPRODUCED FROM A PHOTOGRAPH BY ANDERSON

Begun by Masaccio (1401-1428), Florentine School
Finished by Filippino Lippi, Florentine School
About 1457-1504

ST. PAUL AT ROME. AS WHEN HE DWELT FOR TWO WHOLE YEARS IN HIS OWN HOUSE, CHAINED BY THE WRIST TO HIS SOLDIER GUARD. THE APOSTLE IS PLEADING WITH A CENTURION OF THE PRÆTORIAN GUARD, AND PRESSING THE GRACE OF GOD IN CHRIST SO EARNESTLY THAT THE OFFICER IS DEEPLY MOVED. BEHIND, ST. LUKE KNEELS IN PRAYER. FROM THE ORIGINAL PICTURE IN THE CHAPEL OF ASCENSION, BAYSWATER ROAD, LONDON

Frederic Shields, Modern British School



ST. PETER AND ST. PAUL LED TO PRISON IN ROME. AFTER THE ORIGINAL PAINTING IN THE UFFIZI GALLERY, FLORENCE, FROM A PHOTOGRAPH BY ANDERSON, ROME

Hans von Kulmbach, German School
Died 1522

THE BEHEADING OF ST. PAUL. AFTER THE ORIGINAL PAINTING AT VENICE, IN THE CHURCH OF THE MADONNA DELL'ORTO FROM A PHOTOGRAPH BY ANDERSON, ROME

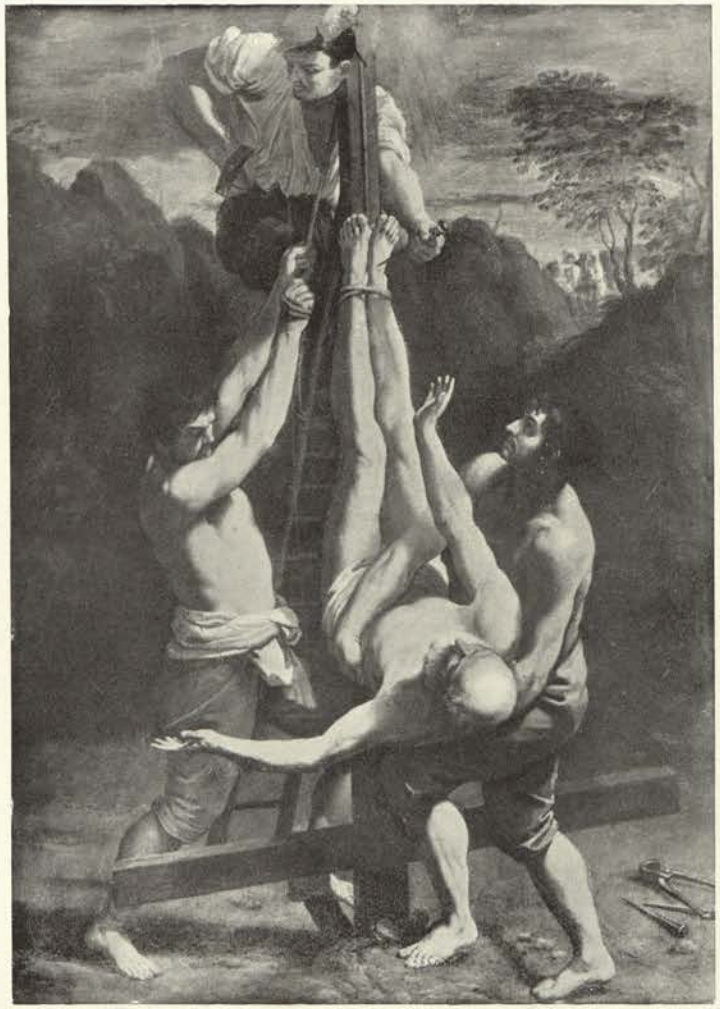
Jacopo Robusti (il Tintoretto), Venetian School
1519-1594

THE MARTYRDOM OF ST. PAUL. AFTER THE ORIGINAL DRAWING IN THE LOUVRE, PARIS, FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Giuseppe Cesari, Neapolitan School
1560(?)-1640

THE CRUCIFIXION OF ST. PETER. AFTER THE ORIGINAL FRESCO IN THE CAPPELLA PAOLINA, ROME. THE PHOTOGRAPH BY ALINARI

Michelangelo Buonarroti, Florentine School
1475-1564



THE MARTYRDOM OF ST. PETER. AFTER THE PICTURE AT ROME IN THE CORSINI GALLERY, THE PHOTOGRAPH BY ANDERSON

Guido Reni, Bolognese School
1575-1642

THE MARTYRDOM OF ST. PETER. AFTER THE PICTURE IN THE BRUSSELS GALLERY, THE PHOTOGRAPH BY W. A. MANSELL

Sir Anthony Van Dyck, Flemish School
1599-1641

ST. PHILIP EXORCISING THE DRAGON. THIS PICTURE, IN S. M. NOVELLA, FLORENCE, REPRESENTS A LEGEND WHICH RECORDS HOW ST. PHILIP, WHEN PREACHING AT HIEROPOLIS IN PHRYGIA, FOUND THAT THE PEOPLE WORSHIPPED THE GOD MARS UNDER THE FORM OF A HUGE DRAGON. THE APOSTLE COMMANDED THE CREATURE TO DISAPPEAR, AND THE DRAGON CAME FROM BEHIND THE ALTAR, EMITTING A SMELL SO POISONOUS THAT THE KING'S SON FELL DEAD IN THE ARMS OF HIS ATTENDANTS. REPRODUCED FROM A PHOTOGRAPH BY ANDERSON, ROME

Filippino Lippi, Florentine School
1457-1504

THE APOSTLE ST. PHILIP WITH HIS CROSS. ACCORDING TO THE ANCIENT GREEK TRADITIONS ST. PHILIP WAS CRUCIFIED WITH HIS HEAD DOWNWARDS, LIKE ST. PETER. AFTER THE ORIGINAL PICTURE IN THE LOUVRE, PARIS, FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO.

Philippe de Champaigne, Flemish School
1602-1674

ST. MARK PREACHING THE GOSPEL AT ALEXANDRIA. AFTER THE ORIGINAL PICTURE IN THE BRERA AT MILAN, FROM A COPYRIGHT PHOTOGRAPH BY ALINARI, FLORENCE

Gentile Bellini, Venetian School
About 1426-7-1507

ST. JUDE PROCLAIMING THE AWFUL JUDGMENT OF GOD RESERVED FOR PROFLIGATE TEACHERS AND FALSE PASTORS. FROM THE ORIGINAL PAINTING IN THE CHAPEL OF THE ASCENSION, BAYSWATER ROAD, LONDON

Frederic Shields, Modern British School

63909

THE MARTYRDOM OF ST. MARK. THE LEGEND SAYS THAT ST. MARK, DURING THE FEAST OF THE GOD SERAPIS, WAS DRAGGED THROUGH THE STREETS OF ALEXANDRIA BY THE ANGRY POPULACE, WHO PULLED HIM ALONG BY A ROPE, TILL AT LAST A GREAT STORM OF HAIL FELL UPON HIS MURDERERS AND DESTROYED THEM. FROM THE PICTURE IN THE UFFIZI GALLERY, THE PHOTOGRAPH BY ANDERSON, ROME

Fra Angelico da Fiesole, Florentine School
1387-1455

A COMPOSITE PICTURE REPRESENTING TWO TRADITIONAL INCIDENTS. ON THE LEFT, THE MARTYRDOM OF ST. PETER. ON THE RIGHT, ST. PETER AND ST. PAUL ARE ACCUSED BEFORE NERO BY SIMON MAGUS. AFTER THE FRESCO IN THE CARMINE, FLORENCE, THE PHOTOGRAPH BY ANDERSON, ROME

Filippino Lippi, Florentine School
1457-1504

THE TRADITIONAL MARTYRDOM OF ST. ANDREW ON HIS TRANSVERSE CROSS. ACCORDING TO THE LEGEND ST. ANDREW CAME BY HIS DEATH AT PATRAS BECAUSE HE HAD PERSUADED MAXIMILLA, WIFE OF THE PROCONSUL ÆGEUS, TO MAKE A PUBLIC CONFESSION OF CHRISTIANITY. THE LEGEND ALSO RELATES HOW ST. ANDREW, BEFORE HIS MARTYRDOM, ADORED THE CROSS, KNEELING HUMBLY, IN MEMORY OF THE REDEEMER'S SACRIFICE. THE ILLUSTRATION REPRESENTS A PICTURE IN THE PITTI GALLERY, FLORENCE, AFTER A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Carlo Dolci, Florentine School
1616-1686

THE CATACOMBS AND THE EARLIEST TIMES OF THE CHRISTIAN CHURCH IN ROME. AFTER THE ORIGINAL CARTOON IN THE MUSÉE DE LYON, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Paul Chenavard, Modern French School
Died 1895

CHRISTIAN MARTYRS. AFTER THE ORIGINAL PAINTING AT NAPLES, IN THE CAPODIMONTE MUSEUM, FROM A PHOTOGRAPH BY E. BROGI

Domenico Morelli, Modern Italian School

St. John and the Apocalypse

By the Rev. R. J. Campbell, M.A.

HEN we think of St. John the Divine, the Apostle of Love, we feel that he has impressed the Christian imagination more potently, perhaps, than any other member of the apostolic band. He is remembered as the disciple whom Jesus loved, and tradition dwells upon his winsomeness of character and his insistence upon the primary duty of loving our fellowmen if we would know God. Above all, the mysticism and wonderful spiritual insight of the Gospel attributed to him have helped to endear St. John to all followers of his Master, especially to those whose religious experience is of the quality which the fourth Gospel stimulates and satisfies. But none of these influences, or all combined, can quite account for the affectionate reverence paid by Christians to the memory of St. John. Nothing in the fourth Gospel, the Johannine Epistles, or the Apocalypse, surpasses in tender spiritual beauty the teaching about love contained 1 Cor., xiii; and yet, somehow, we do not think of the massive personality of the Apostle Paul in quite the same terms as we do of St. John. The truth is we know the latter more from tradition than from the printed page, while the former owes his influence chiefly to the intellectual and spiritual force of his recorded ideas. Protestants, perhaps, do not allow enough for tradition. Tradition has often more to do with the making of our impressions than has the written word. It works by means of subtle psychological forces, transmitting impressions from one generation to another, and dealing mainly with facts to which ordinary language is unequal. This is how we have come to know St. John. He possessed the precious gift of personality, that mysterious, but unescapable force which plays so great a part in the affairs of men; and tradition has preserved for us something of its power. The scent

of violets will linger around a casket which once contained the actual flowers for years after the flowers themselves are gone. So it is with the memory of a great man. What he actually was somehow passes into the general consciousness of the race or the spiritual society to which he belongs; and thus, despite the paucity of historical evidence, the Christian world will go on believing that it knows St. John, the man himself, the intimate friend and companion of Jesus; and the probabilities are that the Christian world is right.

And yet how little we know of the veritable life history of this apostle. The synoptic writers refer to him as one of three who were amongst the earliest to become the followers of Jesus. Luke tells with some fulness of detail the story of the call of the brothers James and John to become fishers of men; Matthew and Mark briefly record the same fact. Probably the call was not so abrupt as the terse gospel narrative makes it appear. The brothers may often have heard Jesus speak; it is even possible that they may have already possessed an intimate lifelong acquaintance with him, because tradition speaks of their mother Salome as the sister of our Lord. At any rate their active interest in the new teacher and the good news of the kingdom must have preceded his invitation to them to prepare for new and higher work. Their father, Zebedee, appears to have been fairly well to do; he possessed hired servants, some of whom were present at the time when the brothers left the ships to follow Jesus. Zebedee may have been the owner of a small fleet of shipping boats on the Galilean lake. It is often taken for granted that our Lord must have belonged to the poorer classes, but the assumption is scarcely justifiable from the hints which are given in the New Testament as to His circumstances and connections. Lazarus, for example, evidently belonged to the circle which supplied the social and ecclesiastical leaders of Jerusalem, a circle which, though in the end hostile to Jesus, was at one time disposed to regard Him with favour. The mother of the sons of Zebedee was one of the group of women who ministered to Jesus during His journeys, no doubt with the approval, and from the bounty,

of the husband and father. So far as one can judge, the class to which all these people belonged, though not of outstanding importance, was not poor; and Professor Ramsay has pointed out, in his suggestive little book on the Education of Christ, that the Galilean youth at this time was one of the best educated in the world. What we can see, therefore, of the childhood and early manhood of St. John points to the fact that his circumstances were such as to afford him a certain preparation for the great work to which he was afterwards called. His forbears were simple God-fearing people, able and willing to have him instructed in the scriptures and history of ancient Israel. Like so many of their class they shared in the dream of a restored kingdom wherein righteousness and joy should dwell. The indirect testimony of the gospels is to the effect that the whole household of Zebedee might be accounted among the adherents of Jesus, the prophet of the better day that was dawning.

James and John, during the great three years' ministry, were the constant companions of Jesus in association with a third person who has become known to history as the Apostle Peter, and whose influence from the point of view of ecclesiastical theory has been much greater than that of St. John. If, as seems probable enough from the several references in the Gospels, it was our Lord's wish that Peter should assume a certain official primacy over the newly founded society, it seems equally certain that John was admitted to a certain specially sacred fellowship with Himself. Not once is John mentioned by name in the fourth gospel, a fact which is not without a certain significance, because the purposeful silence of the writer regarding John is evidence enough of intention to give him the principal credit for the authorship of the book. Perhaps we need say no more than this. Whoever wrote the book it is clear that he means to designate St. John by the beautiful phrase, "The disciple whom Jesus loved." The book is first and foremost a spiritual treatise, not a history. It assumes a knowledge of Matthew, Mark and Luke, but draws also upon another source for an intimate knowledge of the words and the acts of Jesus

at certain solemn crises, particularly during the last stages of His life on earth. What else can this be but John's memoirs, oral or literary (probably the former), of his beloved Lord? In this marvellously able book the primacy of Peter is well brought out, especially in the last chapter, but no less so is the sweet intimacy which must have existed between Jesus and John. Perhaps the phrase, "the disciple whom Jesus loved," means no more in the mouth of the evangelist than the self-designation, "Christ's poor little one, Francis," meant in the mouth of the founder of the Franciscan order. In either case it was an expression of gratitude, not a claim to superior merit or special favour. The whole tone of the gospel is inconsistent with the supposition that the writer desires to draw special attention to the personality of St. John. The literary device of omitting his name is obvious enough, but throughout the whole history no attempt is made to claim for him any position of prominence in the conduct of affairs.

But was this always so? Hardly. On comparing the three Synoptic Gospels with the fourth we are able to trace a remarkable amount of character development in the history of John, and had it not been for this development his influence upon Christendom might have been vastly different from what it is. The three outstanding figures of the apostolic band, Peter, James and John, are frequently stated to have been called upon to accompany Jesus on occasions when others were excluded. Such were the raising of Jairus' daughter, the Transfiguration on the Mount, and the agony in Gethsemane. The three, therefore, were evidently regarded as being more fully in the counsels of the Master than were the remainder of His not inconsiderable following. A certain amount of rivalry, therefore, arose between the brothers and Peter, the cause of which is not far to seek. One of the greatest difficulties of the Master was that of removing from the minds of His followers certain mistaken prepossessions regarding the meaning of the kingdom of God and His own relation to it. The mind of the Jewish people at this time was greatly occupied with fervent anticipations concerning the near advent

THE FOUR HORSES OF THE APOCALYPSE AND THEIR RIDERS. AFTER THE ORIGINAL CARTOON, DESIGNED FOR A PROJECTED CAMPO SANTO AT BERLIN, REPRODUCED BY PERMISSION OF THE BERLIN PHOTOGRAPHIC CO., LONDON

Peter von Cornelius, German School
1783-1867

of this divine kingdom. Their religious leaders, and the official interpreters of their scriptures, kept the idea constantly before them and encouraged fervent anticipations of the greatness and gladness of Israel in the good time coming. The causes of this popular expectation lay chiefly in the political conditions of the moment and the wide diffusion of Messianic literature. Palestine was now a part of the Roman Empire, and broken up into several minor governments, each paying its tribute to Cæsar. There were hardships and many humiliations to endure, although Rome was tolerant of national manners and customs, and even of religion, except when it encouraged political unrest. Subject races, within certain limitations, were permitted even to retain their own laws. But Israel looked wistfully back to a period of national splendour and prosperity, longing for a restoration of the military glory of David, and all that the name of that great prince suggested. The nation had never recovered from the Babylonian captivity in the 6th century B.C. Since that event, indeed, it had passed through a succession of tribulations; now it was comprehended in the world-embracing empire of Rome. We cannot marvel, therefore, that men of patriotic spirit should have dreamed of a great national deliverance to be wrought out by a heaven-sent leader. They looked for the overthrow of Rome, and for a corresponding exaltation of the Jewish race to something like universal dominion. This change was to come suddenly and completely, and the effect was to be the establishment of a kingdom of righteousness, peace, and plenty. To most of the contemporaries of Jesus this was what was meant by the kingdom of God, but to Him the idea meant something more. No doubt He believed in the possibility of realizing an ideal condition of things on earth, but He believed the change would come within men themselves before it came without. A kingdom inaugurated by violence and maintained by force was not to his mind. His view was that the kingdom had come already in the heart of any man who sought to do the will of God and who was filled with love for mankind. But the difficulty was to make his contemporaries understand this. The

contrast between their notion of the kingdom and his was immense. They thought of a cataclysm, Jesus of a process; they of a violent overthrow of the enemies of Israel, He of a change in the inner man; they thought of a kingdom wholly of this world, He of a kingdom embracing both heaven and earth; they expected a mighty conqueror as their national Messiah, He represented almost the very opposite ideal.

It might be supposed that, despite the difficulty of eradicating false ideas from the popular mind, our Lord would succeed better with his immediate followers. To a certain extent, of course, he did, but the work was slow. So possessed were these simple Galileans by the idea that their Master would presently establish an earthly kingdom that they seem to have begun to distribute the offices beforehand. And here we get a glimpse of an element in the character of John which is not to be found in the later John of Christian tradition, *viz.*, worldly ambition. He and his brother James sought to forestall Peter and to secure from their Master the promise that in the coming kingdom they should be permitted to occupy the places of principal dignity next to his own. In one account it is their mother who is represented as requesting the favour on their behalf, but in any case the rest of the apostolic band disapproved of the attempt and were angry with the brothers. The bickering thus occasioned seems actually to have continued until the eve of the arrest of Jesus; more than once there was strife among them as to who should be the greatest, and at the last supper itself the Master found it necessary by means of the acted parable of the foot-washing to impress upon the minds of his followers that love was the great ideal. This, as we should expect, is best brought out in the fourth Gospel, which probably embodies John's account of the matter and shows us something of the great change which must have taken place in the disposition of the man, for ambition is the last thing to be associated with him in the years that followed the tragedy of Calvary. It is noteworthy that in the closing chapters of the fourth Gospel, as well as in the Petrine sections in the Acts of the Apostles, Peter and John are shown in close

association. Apparently John possessed some acquaintance with the family of the high priest, for it is through his mediation that Peter gains admission to the hall of Caiaphas; he and Peter come together to the empty tomb; later on they go fishing together on lake Tiberias, and John is present—for no doubt John is meant—when Peter receives his final commission to tend the sheep and feed the lambs of the flock of Christ. A beautiful touch is introduced here, well worth a representation in sacred art. Instead of grasping at precedence, as he would have done in earlier days, John is represented as following behind Peter at the close of this recorded conversation, while Peter on his part seems anxious that his comrade should take the lead. Jesus gives to both their place; the one is to be the leader and spokesman of the little community, the other is to have a longer if less conspicuous ministry. In the "Acts" Peter and John are shown working and suffering together. The story of the miracle at the beautiful gate of the Temple, and the events which followed immediately thereon, exhibit both apostles in a pleasing light. They have been praying together; Peter pronounces the healing word over the paralytic and defends the work when he and his friend are arrested; but both are imprisoned and maltreated, the silent John taking his full share of the consequences of Peter's action.

There are other hints in the New Testament of a difference between the earlier and the later John. At one time, incensed at the contemptuous treatment of their Master, the sons of Zebedee wished to call down fire from heaven to consume the offenders. Perhaps the name Boanerges, by which they were known to the apostolic band, may have been suggested by this and similar incidents. The designation "Sons of Thunder" would not be inappropriate at this time. On another occasion they peremptorily interfered to prohibit a man from performing works of healing in their Master's name. There is just one traditional instance of the persistence of something of this characteristic in the St. John of after years, namely, his vehement repudiation of Cerinthus the arch-heretic. Eusebius, that careful ecclesiastical historian, tells the story thus:

The Apostles in Art

> " It is highly probable that Cerinthus, the same that established the heresy that bears his name, designedly affixed the name (of John) to his own forgery. For one of the doctrines that he taught was, that Christ would have an earthly kingdom. And as he was a voluptuary, and altogether sensual, he conjectured that it would consist in those things that he craved in the gratification of appetite and lust; *i.e.*, in eating, drinking, and marrying, or in such things whereby he supposed these sensual pleasures might be presented in more decent expressions, *viz.*, in festivals, sacrifices and the slaying of victims. Irenaeus, in his first book against heresies, adds certain false doctrines of the man, though kept more secret, and gives a history in his third book, that deserves to be recorded, as received by tradition from Polycarp. He says that John the apostle once entered a bath to wash; but ascertaining Cerinthus was within, he leaped out of the place, and fled from the door, not enduring to enter under the same roof with him, and exhorted those with him to do the same, saying, 'Let us flee, lest the bath fall in, as long as Cerinthus, that enemy of truth, is within.' "

If this presentation of the teaching of Cerinthus be approximately correct, the horror of the apostle was not without some justification. But the glimpse it gives of St. John's character coincides with what we can gather from the New Testament narratives. Evidently his was an intense, loving, passionate nature with the defects of its qualities. His ardent loyalty to a name or a truth would occasionally carry him into intolerance. The effect of the personality of Jesus upon such a disposition must have been elevating and ennobling; without that influence such a disposition might have run into the extremes of egoism and worldliness. But from the first Jesus must have seen the latent possibilities in the character of His follower. The rebuke He administered to the youth's ambition took the form of a question, Are ye able to drink of the cup that I am about to drink? To John's eager affirmative He further responded, My cup indeed ye shall drink. Jesus knew his disciple better than John knew himself.

If tradition be trustworthy John was the youngest of the apostolic band and specially attached to his master's person. He appears to have been the only one of the eleven present at the Crucifixion and to his care was committed the mother of Jesus. This alone shows us something of the intimate

personal relationship which must have existed between Jesus and John. Whether the words of the fourth Gospel are in this instance to be accepted literally or not, the fact remains that John was the one of the apostolic band to whom such a commission could most fitly be entrusted. A curious turn of phrase at the close of the fourth Gospel is probably intended as a contemporary attestation of the trustworthiness of the recorded incidents following upon the passion of Jesus:—"This is the disciple which testifieth of these things, and wrote these things: and *we* know that his testimony is true." Evidently John is not the writer of the account in its present form; he is the authority behind it. Who the "we" are does not appear. Is there not here a suggestion of the fact about which later tradition is so persistent, namely, that the apostle at Ephesus gathered about him a school of able followers? May it not have been that the fourth Gospel issued from this school? The note of intimacy in the book, particularly in the chapters on the last hours of Jesus before the betrayal, is thus accounted for without supposing John to have been the actual writer of the whole.

There is little further reference to the personality of St. John in the New Testament. St. Paul, in the Epistle to the Galatians, mentions him as being present at the council of Jerusalem and as being a pillar of the church. But sub-apostolic tradition has a great deal to say concerning his later life. Unfortunately the lines of the tradition are not entirely consistent, and there is even some question as to a possible confusion of identity with another John who seems to have been described as John the Elder. But in the main the churches held that, after the termination of St. Paul's mission in Asia Minor, the Apostle John settled in Ephesus and exercised a kind of patriarchal jurisdiction over the churches of the whole province. Our principal authority for this statement is Irenaeus, who refers to the fact frequently in his writings. He tells us indeed that in his own early childhood he was a pupil of Polycarp and had often heard his teacher speaking of the Apostle John. Polycarp must have been a very old man at the time Irenaeus listened to him, and a

very young one when he knew the apostle, but his witness is valuable and has the appearance of being genuine. We have here a link between actual history and apostolic times. Some historical critics hold that the John whom Polycarp knew was not the apostle, but the elder. As to this, however, tradition, though not absolutely clear, throws the greater weight of testimony on the side of Irenaeus. Polycrates, in 196 A.D., writing to Victor, Bishop of Rome, states that the John who lay on the bosom of the Lord was buried in Ephesus. The often-quoted testimony of Papias is not so conclusive, for he speaks of both Johns with reverence and regard. On the whole there is a strong presumption in favour of the view that the apostle actually did spend the closing years of his life in Ephesus and exercised considerable influence from that centre. It seems unquestionable, too, that the literary output of the Ephesian Christians was considerable. Of the works attributed to St. John, or composed under his influence, the fourth Gospel and the Apocalypse are the chief, together with the three letters which stand in his name. But no doubt a voluminous literature from this prolific school has been lost. The Apocalypse, indeed, supplies an indirect testimony in favour of St. John's presence at Ephesus, for the letters to the several churches at the commencement of the work are plainly written by one who is entitled to assume considerable moral authority over those he addresses. Whether the rest of the book is apostolic, and whether it is a unity at all is a much disputed question. It was widely recognised in the church of the 2nd century, but in the 3rd the Johannine authorship began to be questioned. Eusebius, for example, attributes the book to John the Elder. After the Reformation the question was raised again, when Luther and others cast doubt upon the authorship. Whoever the author may have been the book is a striking production of the Johannine school. No book in the New Testament canon has been more fantastically interpreted. Protestant exegesis, for instance, has commonly identified the Scarlet Woman with the church of Rome, and explanations equally baseless have been given of many of the other symbols employed

in the work. It may as well be admitted that many of the allusions it contains are lost upon modern readers, for the simple reason that west and too far from the events indicated and that our mental dialect is so vastly different. If, a thousand years hence, some member of the English-speaking race were to come upon a copy of to-day's *Times* he might be impressed by the style of the leading articles, but many of the allusions made and the symbols employed would be obscure to him because of the changes wrought in the intervening millennium. We have to allow for a similar fact in our study of the Apocalypse. It belongs to an era and a race whose literary thought-forms were quite different from our own. The writer is addressing Christians of Jewish race, and assumes them to be familiar with the figures he employs, as doubtless they were. It belongs to the same order as the book of Daniel, and perhaps was modelled upon it. How many apocalypses were in circulation at the time we have no means of knowing, but doubtless there was a considerable number. The symbols employed in such literature were intended to serve much the same purpose as the illustrations in modern magazines; they focussed the reader's attention and brought out the most important parts of the author's meaning.

Looked at from this point of view, the Apocalypse becomes a very human document. It is intensely dramatic and passionate. Evidently it was written at a time when the Christians were undergoing fierce persecution; probably, therefore, it appeared in the reign of Nero or Domitian. It should be remembered that to the author the Roman Empire is synonymous with civilisation; to him it is the world, and to him the spirit of imperial Rome is the spirit against which Christianity has to contend. It was a cruel old world, luxury-loving, vicious, sensual, depraved, materialized, superstitious. The Christians were required to show their loyalty to the established order by rendering divine honours to the reigning Cæsar. Their refusal to do this was punished as treason. The point of view of the author of the Apocalypse is therefore quite clear. He sees that a deadly conflict is being waged between the old order and the new, and that the

pagan civilisation of Rome must in the end give way before the cross. This is the real Armageddon of history. By the beast with the mystic number 666 he means Cæsar, and by the Scarlet Woman he means the imperial City herself, drunk with the blood of the saints. His indebtedness to the book of Daniel as a literary model is evident from his use of the word Babylon to describe the city which was now the centre of the world. There was, therefore, nothing so very wonderful about the nature of the prophecy, which in all essentials has been fulfilled. Not a few thoughtful, intelligent men were then reading the signs of the times in a similar way. The Apocalypse is not more severe than Tacitus, for instance, in its condemnation of the manners of the empire. The forces which were ere long to work the overthrow of the mighty world-wide dominion were already operating, and in a few generations they produced their fell effect. What the writer of the Apocalypse predicted then came to pass. Out of the chaos a new civilisation was born and was cradled by the Christian Church. Our modern civilisation owes more to Christianity than to any moral force whatsoever. It has sinister elements and dark and fearful problems, but we may thank God that men are not as men were in the days of Cæsar. It was this great change which the writer of the Apocalypse foresaw, with the vision of a mystic and a statesman. That his thoughts are clothed in a form to which we are not now accustomed detracts nothing from the interest of the work. It tells of a turning point in the world's history, a great and solemn moment fraught with weal or woe for the ages yet to come. The seer knew this and set such a high value upon his words that he peremptorily forbade any modification of them. It would be worth something if we could know what was their effect upon the churches during the time of suffering to which they refer. Concerning this period the ecclesiastical historian tells us :—

> "In this persecution, it is handed down by tradition, that the apostle and evangelist John, who was yet living, in consequence of his testimony to the divine word, was condemned to dwell on the island of Patmos. Irenaeus, indeed, in his fifth book against the heresies, where he speaks of the calculation formed on the epithet of Anti-Christ,

THE OPENING OF THE SIXTH SEAL (REVELATION vi., 12.) IN THE NATIONAL GALLERY OF IRELAND

Francis Danby, A.R.A., British School

1793 (?)—1861

> in the above-mentioned Revelation of John, speaks in the following manner respecting him. 'If, however, it were necessary to proclaim (*i.e.*, Anti-Christ) openly at the present time, it would have been declared by him who saw the revelation, for it is not long since it was seen, but almost in our own generation, at the close of Domitian's reign.' To such a degree, indeed, did the doctrine which we profess flourish, that even historians who are very far from befriending our religion have not hesitated to record this persecution and its martyrdoms in their histories. These, also, have accurately noted the time, for it happened, according to them, in the fifteenth year of Domitian."

Dionysius of Alexandria, a distinguished prelate and a high authority in that great intellectual centre in the 3rd century, refers the Apocalypse to another John than the son of Zebedee. Whether this view is the correct one or not it is surely safe to assume that Ephesus was the chief centre of the Johannine school, and that the traditional association of John the Apostle with that centre is not without some measure of probability.

A considerable amount of legend gathers round the later career of the apostle. There is, indeed, in the chronicle of Georgios Hamartolos a statement to the effect that John suffered martyrdom after writing his gospel; the chronicle makes this statement on the alleged authority of Papias and Origen, but nothing is said about it elsewhere. The main current of tradition goes to show that the apostle lived to an advanced age. He was perhaps saved by being exiled to Patmos during the persecution with which the Apocalypse is concerned. Attempts are said to have been made to put him to death, one by means of a cup of poison, and another by immersing him in a cauldron of boiling oil, but he miraculously escaped unhurt. He is supposed to have worked many notable miracles, the accounts of some of of which are rather childish. For example, it is stated that on one occasion he found his bed infested with vermin in a certain inn where he was staying for the night. Forthwith he ordered them out, after the manner of St. Patrick with the poisonous serpents. In the morning the excluded visitors were all found waiting on the doorstep until the saint should allow them to return! We have it on the authority of Tertullian that he

visited Rome, whence he barely escaped with his life. At Ephesus he is said to have raised a woman from the dead. Cassian tells us that in extreme old age he amused himself frequently by playing with a tame partridge. One day a huntsman passing by with his bow and arrows expressed astonishment at seeing the great apostle, so venerable for age and sanctity, thus amusing himself. The apostle asked him if he kept his bow always bent. The huntsman answered, " That would be the way to render it useless." " If," replied St. John, "you unbend your bow to prevent it being useless, I unbend my mind for the same reason." Another story is that two young men, who had sold all their possessions to follow him, afterwards repented. He sent them to gather pebbles and faggots, and on their return changed these into nuggets of gold, saying " Take back your riches, as you regret having exchanged them for heaven." A further story has it that when the time of his departure drew near he caused a grave to be dug and lay down in it. On the morrow his body was found to have disappeared, having ascended like his master's to heaven. Another tradition declared that he was not dead, but only asleep waiting until the consummation of all things, which was supposed to be near at hand, when he would awake to share in the triumph of his Lord without being called upon to pass through the experience of death at all.

Perhaps the two most beautiful legends concerning him are those of the recovery of the robber chief and of his habitual benediction to the church. The former is told by Clement, of Alexandria, as follows :

> " Listen to a story that is no fiction, but a real history, handed down and carefully preserved, respecting the Apostle John. For after the tyrant was dead, coming from the isle of Patmos to Ephesus, he went also, when called, to the neighbouring regions of the Gentiles ; in some to appoint bishops, in some to institute entire new churches, in others to appoint to the ministry some one of those that were pointed out by the Holy Ghost. When he came, therefore, to one of those cities, at no great distance, of which some also give the name, and had in other respects consoled his brethren, he at last turned towards the bishop ordained (appointed), and seeing a youth of fine stature, graceful

countenance, and ardent mind, he said, ' Him I commend to you with all earnestness, in the presence of the church and of Christ.' The bishop having taken him and promised all, he repeated and testified the same thing, and then returned to Ephesus. The presbyter, taking the youth home that was committed to him, educated, restrained, and cherished him, and at length baptized him. After this, he relaxed exercising his former care and vigilance, as if he had now committed him to a perfect safeguard in the seal of the Lord. But certain idle, dissolute fellows, familiar with every kind of wickedness, unhappily attach themselves to him, thus prematurely freed from restraint. At first they lead him on by expensive entertainments. Then going out at night to plunder, they take him with them. Next, they encourage him to something greater, and gradually becoming accustomed to their ways, in his enterprising spirit, like an unbridled and powerful steed that has struck out of the right way, biting the curb, he rushed with so much the greater impetuosity towards the precipice. At length, renouncing the salvation of God, he contemplated no trifling offence, but having committed some great crime, since he was now once ruined, he expected to suffer equally with the rest. Taking, therefore, these same associates, and forming them into a band of robbers, he became their captain, surpassing them all in violence, blood, and cruelty. Time elapsed, and on a certain occasion they send for John. The Apostle, after appointing those other matters for which he came, said, ' Come, bishop, return me my deposit, which I and Christ committed to thee, in the presence of the church over which thou dost preside.' The bishop at first, indeed, was confounded, thinking that he was insidiously charged for money which he had not received ; and yet he could neither give credit respecting that which he had not, nor yet disbelieve John. But when he said, ' I demand the young man, and the soul of a brother,' the old man, groaning heavily and also weeping, said, ' He is dead.' ' How, and what death ? ' ' He is dead to God,' said he. ' He has turned out wicked and abandoned, and at last a robber ; and now, instead of the church, he has beset the mountain with a band like himself.' The Apostle, on hearing this, tore his garment, and beating his head with great lamentation, said, ' I left a fine keeper of a brother's soul ! But let a horse now be got ready, and some one to guide me on my way.' He rode as he was, away from the church, and coming to the country, was taken prisoner by the outguard of the banditti. He neither attempted, however, to flee, nor refused to be taken ; but cried out, ' For this very purpose am I come ; conduct me to your captain.' He, in the mean time, stood waiting, armed as he was. But as he recognised John advancing towards him,

overcome with shame he turned about to flee. The Apostle, however, pursued him with all his might, forgetful of his age, and crying out, 'Why dost thou fly, my son, from me, thy father; thy defenceless, aged father? Have compassion on me, my son; fear not. Thou still hast hope of life. I will intercede with Christ for thee. Should it be necessary, I will cheerfully suffer death for thee, as Christ did. I will give my life for thine. Stay; believe Christ hath sent me.' Hearing this, he at first stopped with downcast looks. Then threw away his arms; then trembling, lamented bitterly, and embracing the old man as he came up attempted to plead for himself with his lamentations, as much as he was able; as if baptized a second time with his own tears, and only concealing his right hand. But the Apostle pledging himself, and solemnly assuring him, that he had found pardon for him in his prayers at the hands of Christ, praying on his bended knees, and kissing his right hand as cleansed from all iniquity, conducted him back again to the church. Then supplicating with frequent prayers, contending with constant fastings, and softening down his mind with various consolatory declarations, he did not leave him, as it is said, until he had restored him to the church. Affording a powerful example of true repentance, and a great evidence of a regeneration, a trophy of a visible resurrection."

The other story is given on the authority of Jerome, and is to the effect that when St. John became too old to take much active part in the work of the church, or to speak for any length of time, he used to be carried into the Christian assembly. On such occasions he always repeated the same words, "Little children, love one another." On being asked why he always said this he replied, "Because it is the commandment of the Lord, and if this alone be done, it is sufficient."

These stories are fully consistent with the idea which the church at large has formed of the beloved apostle. A venerable figure, gracious and tender, he lives in the reverence of the Christian church as a model of Christian character, the ripe fruit of the sacred influence generated by the Son of Man on the lake shore of Galilee and the upper room at Jerusalem.

R. J. CAMPBELL.

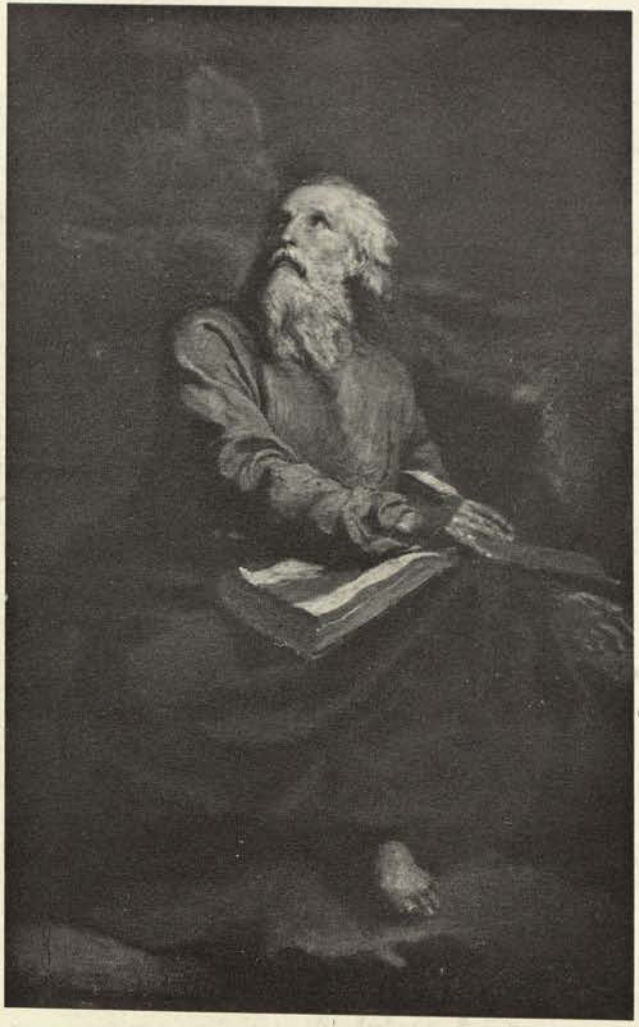
St. John and the Apocalypse

ST. JOHN THE APOSTLE AND EVANGELIST. AFTER THE PAINTING IN THE PITTI GALLERY, FLORENCE, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Carlo Dolci, Florentine School
1616-1686

ST. JOHN AT PATMOS. AFTER AN ORIGINAL MINIATURE IN A BOOK OF HOURS AT CHANTILLY. THE PHOTOGRAPH BY GIRAUDON, PARIS

Jean Foucquet, French School
About 1415-towards 1480



ST. JOHN AT PATMOS. AFTER THE ORIGINAL PAINTING. FROM A PHOTOGRAPH BY W. A. MANSELL & CO., LONDON

J. L. E. Meissonier, Modern French School
1815-1891

ST. JOHN'S VISION OF THE SEVEN GOLDEN CANDLESTICKS. "AND I TURNED TO SEE THE VOICE THAT SPAKE WITH ME. AND BEING TURNED, I SAW SEVEN GOLDEN CANDLESTICKS; AND IN THE MIDST OF THE SEVEN CANDLESTICKS ONE LIKE UNTO THE SON OF MAN . . . AND OUT OF HIS MOUTH WENT A SHARP TWO-EDGED SWORD." (REVELATION I., 12-16)

BY THE THRONE OF GOD IN HEAVEN THE LAMB THAT WAS SLAIN OPENS THE BOOK THAT IS SEALED WITH SEVEN SEALS. "AND ONE OF THE ELDERS SAITH UNTO ME, WEEP NOT: BEHOLD, THE LION OF THE TRIBE OF JUDA, THE ROOT OF DAVID, HATH PREVAILED TO OPEN THE BOOK, AND TO LOOSE THE SEVEN SEALS THEREOF." (REVELATION V., 5)

Jean Duvet, French School
1485-1561

THE RIDER ON THE RED HORSE. "AND WHEN HE HAD OPENED THE SECOND SEAL, I HEARD THE SECOND BEAST SAY, COME AND SEE. AND THERE WENT OUT ANOTHER HORSE THAT WAS RED: AND POWER WAS GIVEN TO HIM THAT SAT THEREON TO TAKE PEACE FROM THE EARTH, AND THAT THEY SHOULD KILL ONE ANOTHER: AND THERE WAS GIVEN UNTO HIM A GREAT SWORD." (REVELATION VI., 3-4.) AFTER THE ORIGINAL PAINTING, FROM A PHOTOGRAPH BY F. HOLLYER, LONDON

G. F. Watts, O.M., R.A., Modern British School
1817-1904

THE RIDER ON THE WHITE HORSE. "AND I SAW, AND BEHOLD A WHITE HORSE: AND HE THAT SAT ON HIM HAD A BOW; AND A CROWN WAS GIVEN UNTO HIM: AND HE WENT FORTH CONQUERING, AND TO CONQUER." (REVELATION VI., 2.) AFTER THE ORIGINAL PICTURE, FROM A PHOTOGRAPH BY F. HOLLYER

G. F. Watts, O.M., R.A., Modern British School
1817-1904

THE RIDER ON THE PALE HORSE. "AND I LOOKED, AND BEHOLD A PALE HORSE: AND HIS NAME THAT SAT ON HIM WAS DEATH . . ." (REVELATION VI., 8.) AFTER THE ORIGINAL PAINTING, FROM A PHOTOGRAPH BY F. HOLLYER, LONDON

G. F. Watts, O.M., R.A., Modern British School
1817-1904

THE RIDER ON THE PALE HORSE: THE BARRICADE

REPRODUCED FROM A WOODCUT LENT BY PROFESSOR A. LEGROS

Alfred Rethel, German School
1816-1859

THE TRIUMPH OF THE RIDER ON THE PALE HORSE. "AND I LOOKED, AND BEHOLD A PALE HORSE: AND HIS NAME THAT SAT ON HIM WAS DEATH, AND HELL FOLLOWED WITH HIM. AND POWER WAS GIVEN UNTO THEM OVER THE FOURTH PART OF THE EARTH, TO KILL WITH SWORD, AND WITH HUNGER, AND WITH DEATH, AND WITH THE BEASTS OF THE EARTH." (REVELATION VI., 8.) AFTER THE ORIGINAL ETCHING

Professor A. Legros, Modern British School

THE FOUR HORSES AND THEIR RIDERS. "AND POWER WAS GIVEN UNTO THEM OVER THE FOURTH PART OF THE EARTH TO KILL WITH SWORD, AND WITH HUNGER, AND WITH DEATH, AND WITH THE BEASTS OF THE EARTH." (REVELATION VI., 8)

Albrecht Dürer, German School

1471-1528

THE TRIUMPH OF THE RIDER ON THE PALE HORSE: AFTER THE VICTORY. REPRODUCED BY KIND PERMISSION FROM THE ORIGINAL ETCHING

Professor A. Legros, Modern British School

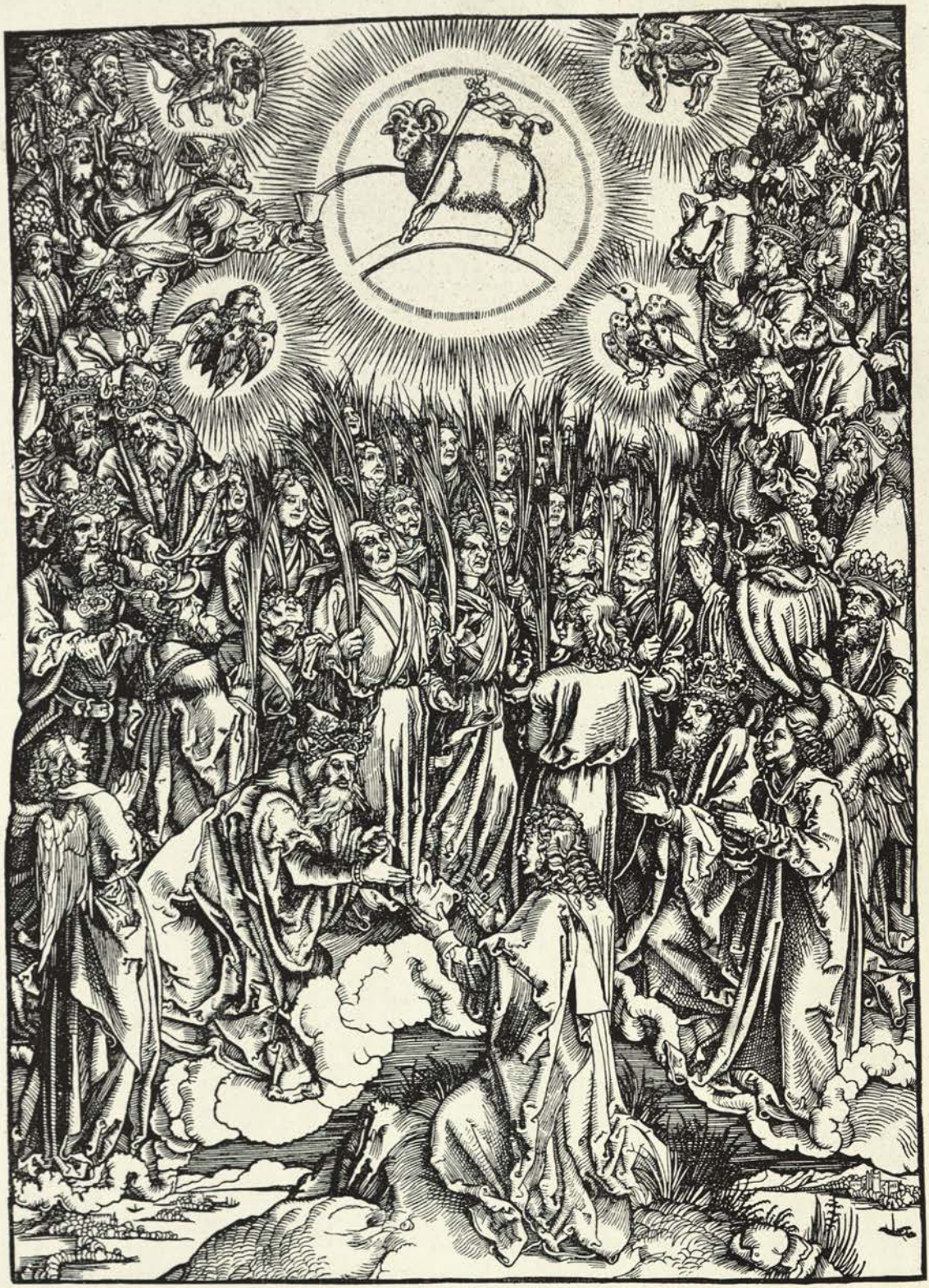
St. John and the Apocalypse

THE OPENING OF THE SIXTH SEAL, "AND THE STARS OF HEAVEN FELL UNTO THE EARTH, EVEN AS A FIG TREE CASTETH HER UNTIMELY FIGS, WHEN SHE IS SHAKEN OF A MIGHTY WIND." (REVELATION VI., 13)

Albrecht Dürer, German School

1471-1528

St. John and the Apocalypse



THE SAINTS AND THE ELECT WITH PALM BRANCHES. "AFTER THIS I BEHELD, AND, LO, A GREAT MULTITUDE, WHICH NO MAN COULD NUMBER, OF ALL NATIONS, AND KINDREDS, AND PEOPLE, AND TONGUES, STOOD BEFORE THE THRONE, AND BEFORE THE LAMB, CLOTHED WITH WHITE ROBES, AND PALMS IN THEIR HANDS." (REVELATION VII., 9). FROM AN ORIGINAL WOODCUT

Albrecht Dürer, German School

1471-1528

St. John and the Apocalypse

THE OPENING OF THE SEVENTH SEAL. "AND I SAW THE SEVEN ANGELS WHICH STOOD BEFORE GOD; AND TO THEM WERE GIVEN SEVEN TRUMPETS." (REV. VIII., 2)

THE SOUNDING OF THE SIXTH TRUMPET. "AND THE FOUR ANGELS WERE LOOSED . . . FOR TO SLAY THE THIRD PART OF MEN. (REVELATION IX., 15)

THE ANGEL COMMANDING JOHN TO EAT THE LITTLE BOOK "AND I TOOK THE LITTLE BOOK OUT OF THE ANGEL'S HAND, AND ATE IT UP; AND IT WAS IN MY MOUTH SWEET AS HONEY: AND AS SOON AS I HAD EATEN IT, MY BELLY WAS BITTER." (REVELATION X., 10)

THE BEAST DESTROYETH THE TWO PROPHETS. "AND WHEN THEY SHALL HAVE FINISHED THEIR TESTIMONY, THE BEAST THAT ASCENDETH OUT OF THE BOTTOMLESS PIT SHALL MAKE WAR AGAINST THEM, AND SHALL OVERCOME THEM, AND KILL THEM. (REVELATION XI., 7)

Jean Duvet, French School

1485-1561

St. John and the Apocalypse

THE GREAT RED DRAGON STANDING BEFORE THE WOMAN CLOTHED WITH THE SUN. (REVELATION XII., 1-4)
FROM AN ORIGINAL PRINT IN THE BRITISH MUSEUM

Jean Duvet, French School
1485-1561

ST. MICHAEL AND HIS ANGELS FIGHT WITH SATAN. "AND THERE WAS WAR IN HEAVEN: MICHAEL AND HIS ANGELS FOUGHT AGAINST THE DRAGON; AND THE DRAGON FOUGHT AND HIS ANGELS." (REVELATION XII., 7) DRESDEN GALLERY, THE PHOTOGRAPH BY W. A. MANSELL & CO.

Jacopo Robusti (il Tintoretto), Venetian School
1519-1594

St. John and the Apocalypse

SATAN CAST OUT INTO THE EARTH BY ST. MICHAEL. (REVELATION XII., 9). AFTER THE ORIGINAL PAINTING IN THE LOUVRE, FROM A PHOTOGRAPH BY THE AUTOTYPE COMPANY, 74, NEW OXFORD STREET, LONDON

Raffaello Sanzio (Raphael of Urbino), Roman School
1483-1520

St. John and the Apocalypse

A BEAST WITH SEVEN HEADS AND TEN HORNS RISES OUT OF THE SEA, AND ALL THE WORLD WORSHIPS IT (REVELATION XIII., 1-4)

Jean Duvet, French School
1485-1561

THE ADORATION OF THE REDEEMING LAMB. (REVELATION XIV., 1-5.) AFTER THE FAMOUS RETABLE IN THE CHURCH OF ST. BAVON AT GHENT, FROM A PHOTOGRAPH BY W. A MANSELL & CO.

Hubert Van Eyck and Jan Van Eyck, Flemish School

1366(?)-1426 1390(?)-1440

THE SEVEN ANGELS WITH THE SEVEN GOLDEN VIALS FULL OF THE WRATH OF GOD. (REVELATION XV., 7). AFTER THE ORIGINAL CARTOON BY PERMISSION OF THE BERLIN PHOTOGRAPHIC CO., LONDON

Peter von Cornelius, German School
1783-1867

St. John and the Apocalypse

A WOMAN ARRAYED IN PURPLE AND SCARLET, WITH A GOLDEN CUP IN HER HAND, SITTETH UPON A SCARLET COLOURED BEAST, WHICH IS GREAT BABYLON, THE MOTHER OF ALL ABOMINATIONS. (REVELATION XVII., 3-5)

Albrecht Dürer, German School

1471-1528

CHRIST MOUNTING ON THE WHITE HORSE FOLLOWED BY THE ARMIES OF HEAVEN. (REVELATION XIX., 11-14)

THE ANGEL THAT COMES DOWN FROM HEAVEN BINDS SATAN FOR A THOUSAND YEARS. (REVELATION XX., 1-2)

Jean Duvet, French School
1485-1561

THE ANGEL BINDING SATAN. "AND I SAW AN ANGEL COME DOWN FROM HEAVEN, HAVING THE KEY OF THE BOTTOMLESS PIT AND A GREAT CHAIN IN HIS HAND. AND HE LAID HOLD ON THE DRAGON, THAT OLD SERPENT, WHICH IS THE DEVIL, AND SATAN, AND BOUND HIM A THOUSAND YEARS . . ." (REVELATION XX., 1-2)

Peter von Cornelius, German School
1783-1867

THE CALLING OF THE ELECT TO HEAVEN. (REVELATION XX., 4). A DETAIL OF THE FAMOUS FRESCO IN THE DUOMO, ORVIETO. FROM A PHOTOGRAPH BY ANDERSON, ROME

Luca Signorelli, Florentine School
1441-1523

THE FIRST RESURRECTION. (REVELATION XX., 4-5), AFTER AN ORIGINAL CARTOON IN THE MUSÉE DE LYON, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Paul Chenavard, Modern French School
Died in 1895

THE LAST JUDGMENT. AFTER THE STUPENDOUS WORK IN THE CAPPELLA SISTINA (A.D. 1541), FROM A PHOTOGRAPH BY ANDERSON

Michelangelo Buonarroti, Florentine School
1475-1564

THE LAST JUDGMENT. AFTER THE ORIGINAL FRESCO IN THE CAMPO SANTO AT PISA, FROM A COPYRIGHT PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Andrea di Cione, known as Orcagna, Florentine School
about 1308-1368

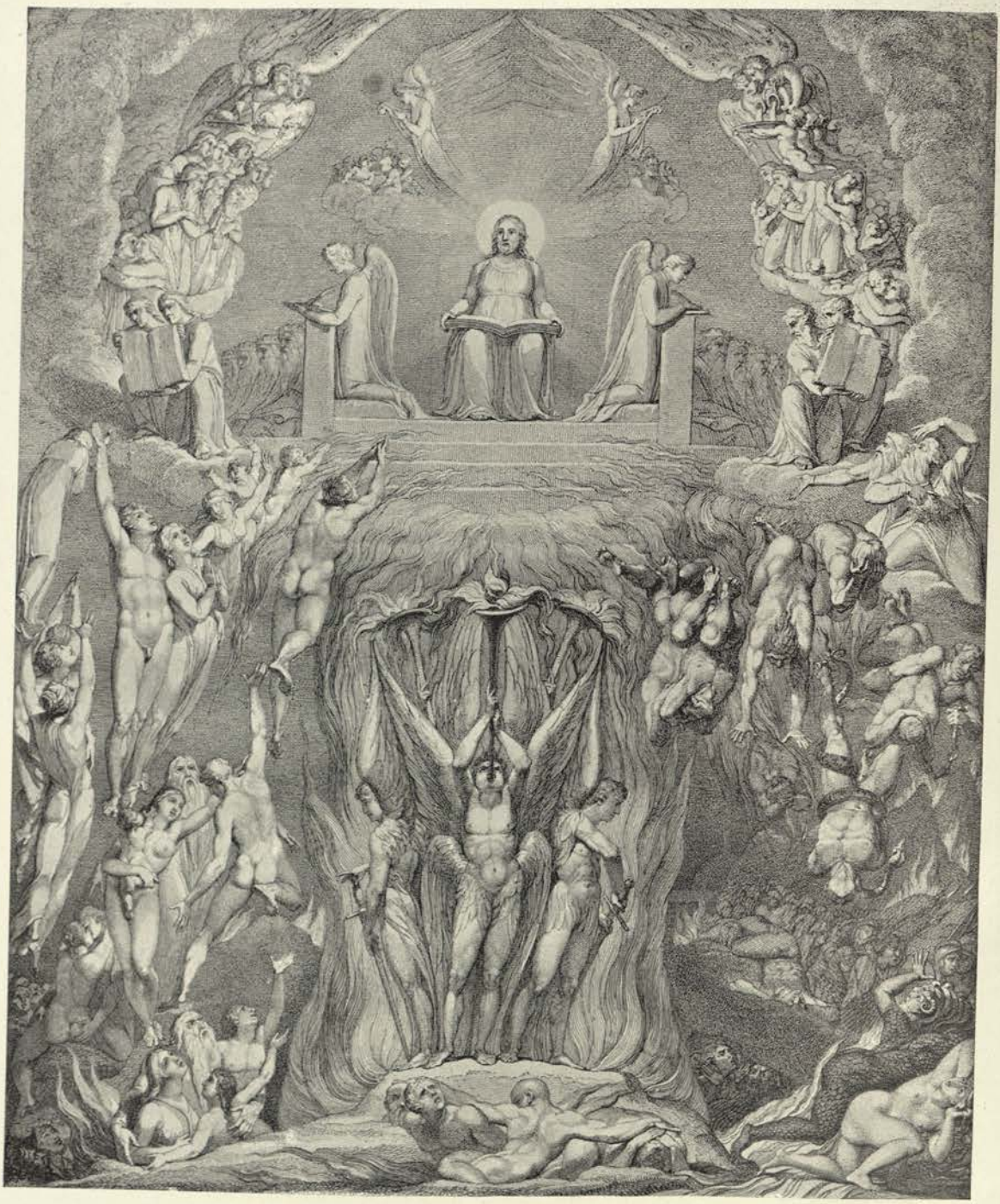
THE APOCALYPSE

"AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT." REVELATIONS XX. 13
AFTER THE ORIGINAL PAINTING IN THE TATE GALLERY, THE PHOTOGRAPH BY W. A. MANSELL

Lord Leighton, P.R.A., Modern British School
1830-1896

THE LAST JUDGMENT. "AND I SAW THE DEAD, SMALL AND GREAT, STAND BEFORE GOD; AND THE BOOKS WERE OPENED: AND ANOTHER BOOK WAS OPENED, WHICH IS THE BOOK OF LIFE: AND THE DEAD WERE JUDGED OUT OF THOSE THINGS WHICH WERE WRITTEN IN THE BOOKS, ACCORDING TO THEIR WORKS." (REVELATION XX., 12.)

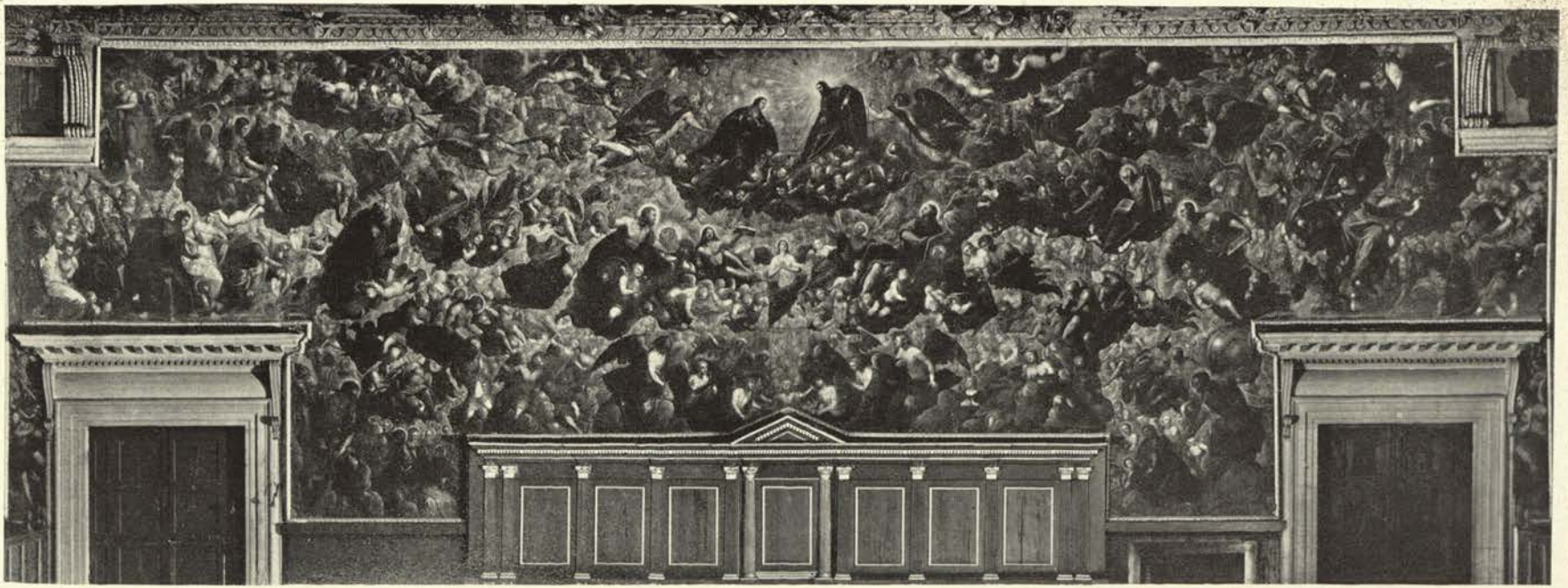
John Martin, British School
1789-1854



THE DAY OF JUDGMENT

FROM AN ETCHING BY L. SCHIAVONETTI

William Blake, British School
1757-1827



PARADISE—THE HEAVENLY JERUSALEM. "AND I SAW A NEW HEAVEN AND A NEW EARTH: FOR THE FIRST HEAVEN AND THE FIRST EARTH WERE PASSED AWAY . . ." (REVELATION XXI., 1). AFTER THE ORIGINAL WALL-PAINTING AT VENICE IN THE DUCAL PALACE, FROM A PHOTOGRAPH BY ANDERSON, ROME

Jacopo Robusti (il Tintoretto), Venetian School
1519-1594

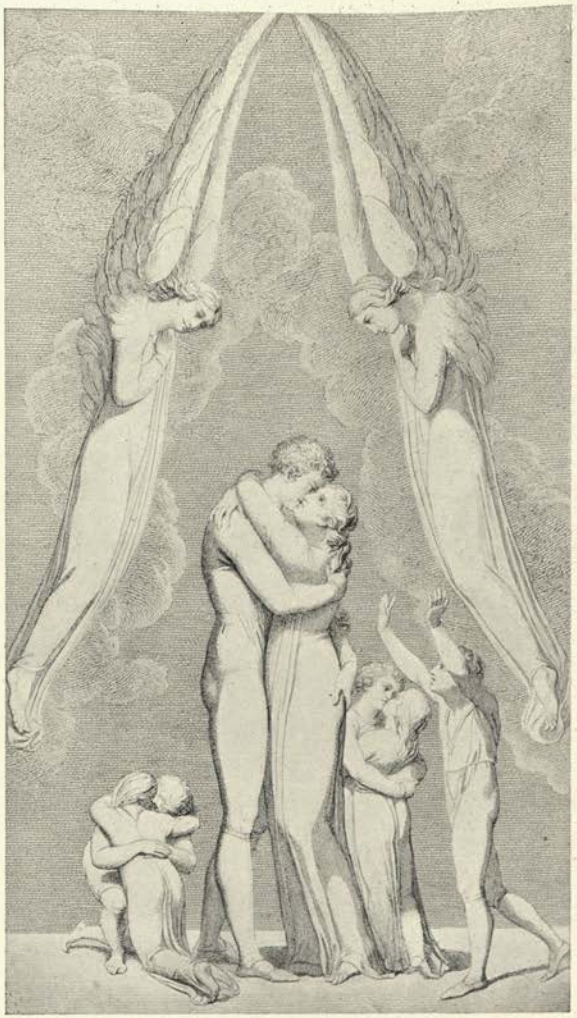
THE PLAINS OF HEAVEN. "AND I SAW A NEW HEAVEN AND A NEW EARTH: FOR THE FIRST HEAVEN AND THE FIRST EARTH WERE PASSED AWAY; AND THERE WAS NO MORE SEA." (REVELATION XXI., 1)

John Martin, British School
1789-1854

DIES DOMINI. AFTER THE ORIGINAL DESIGN FROM A PHOTOGRAPH BY J. CASWALL SMITH, 309, OXFORD ST., LONDON

Sir Edward Burne-Jones, Bart., Modern British School
1833-1898

THE REUNION OF THE SOUL AND THE BODY. FROM AN ETCHING BY L. SCHIAVONETTI



A FAMILY MEETING IN HEAVEN. FROM AN ETCHING BY L. SCHIAVONETTI

William Blake, British School
1757-1827

AFTER THE LAST AND GENERAL RESURRECTION. "AND GOD SHALL WIPE AWAY ALL TEARS FROM THEIR EYES; AND THERE SHALL BE NO MORE DEATH, NEITHER SORROW, NOR CRYING, NEITHER SHALL THERE BE ANY MORE PAIN: FOR THE FORMER THINGS ARE PASSED AWAY." (REVELATION XXI. 4). AFTER THE ORIGINAL CARTOON, REPRODUCED BY PERMISSION OF THE BERLIN PHOTOGRAPHIC CO., LONDON

Peter Von Cornelius, German School
1783-1867

St. John and the Apocalypse

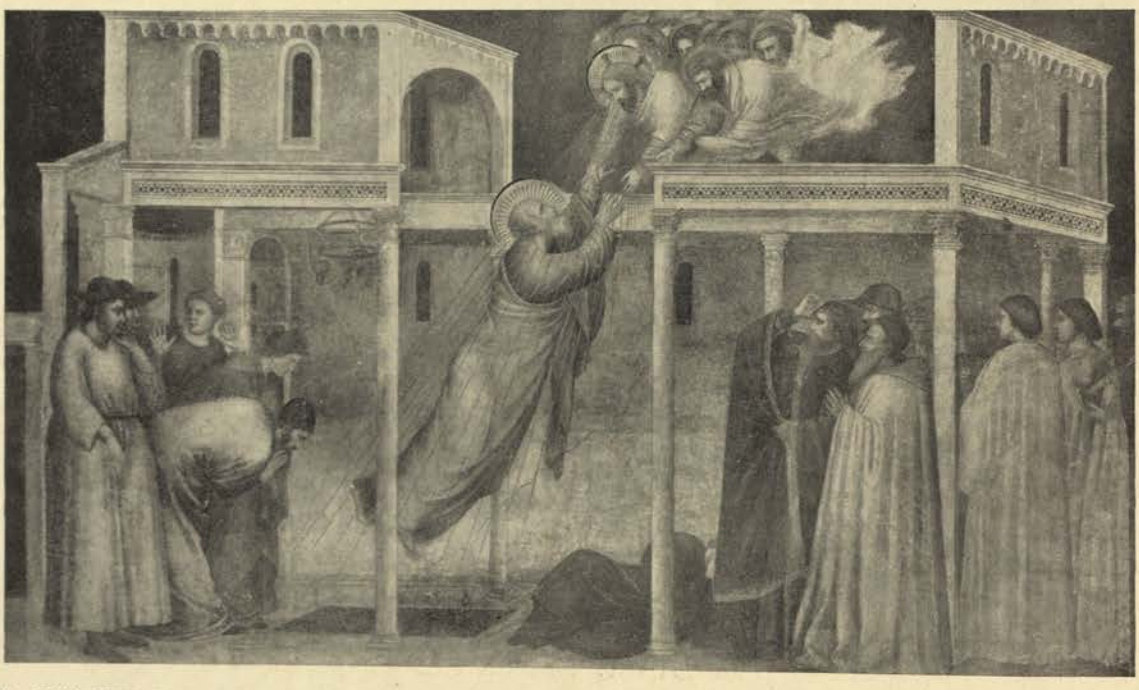
THE ANGEL SHOWS ST. JOHN THE RIVER OF THE WATER OF LIFE AND THE TREE OF LIFE. (REVELATION XXII, 1-2). REPRODUCED FROM AN ORIGINAL PRINT IN THE BRITISH MUSEUM

Jean Duvet, French School
1485-1561

St. John and the Apocalypse

DRUSIANA RESTORED TO LIFE BY ST. JOHN THE EVANGELIST. THIS FRESCO AT FLORENCE, IN THE CHIESA DI SANTA CROCE, IS A LEGENDARY INCIDENT. TRADITION RECORDS HOW ST. JOHN, AFTER DWELLING FOR A YEAR AND A DAY IN THE ISLAND OF PATMOS, RETURNED TO HIS CHURCH AT EPHESUS, AND MET BY THE CITY GATES THE FUNERAL OF DRUSIANA, WHOSE GOOD WORKS WERE A SWEET MEMORY, AND WHOSE HOUSE HAD OFTEN BEEN A HOME TO JOHN

Giotto, Florentine School
1276-1335



ST. JOHN THE EVANGELIST, RISING FROM HIS TOMB TO HEAVEN, IS RECEIVED AND WELCOMED BY JESUS CHRIST. AFTER THE LEGENDARY FRESCO AT FLORENCE, IN THE CHIESA DI SANTA CROCE, THE PHOTOGRAPH BY ANDERSON

Giotto, Florentine School
1276-1335

LIST OF CONTRIBUTORS AND TABLE OF BLACK AND WHITE ILLUSTRATIONS

Angelico, Fra Giovanni, da Fiesole, called Beato Angelico, Florentine School. Born in 1387 at Vicchio, in Val Mugello. Died on the 18th of March, 1455, in Rome.

"ST. PETER IN THE ACT OF PREACHING WHILE ST. MARK TAKES DOWN HIS WORDS IN A BOOK" (p. 35). "ST. STEPHEN PREACHING TO THE PEOPLE," ACTS VI. 7-8 (p. 41). "ST. STEPHEN BEFORE THE HIGH PRIEST," ACTS VII., I. (p. 44). "THE MARTYRDOM OF ST. MARK" (p. 101.)

Barbieri, Giovanni Francesco, called il Guercino, Bolognese School. Born at Cento, near Bologna, in 1591; died in Bologna in 1666.

"ST. MATTHEW" (p. 26). "ST. JOHN WRITING HIS GOSPEL" (p. 28). "ST. MARK THE EVANGELIST" (p. 30). "ST. LUKE THE EVANGELIST" (p. 30).

Bartolommeo, Fra, Florentine School. Born in 1475 near the Porta di San Pier Gattolini, outside the walls of Florence; died on the 6th of October, 1517.

"ST. MARK" (p. 27).

Bellini, Gentile, Venetian School. Born about 1426-7; died 23rd of February, 1507.

"ST. MARK PREACHING AT ALEXANDRIA" (p. 100).

Beuckelaer or Beuclaer, Joachim, Flemish School. Born at Antwerp in 1530; died in 1570.

"ST. PETER AND ST. JOHN HEAL THE SICK" (p. 36).

Bida, Alexandre, Modern French School. See the List of Monochrome Plates.

Biermann, G., Modern German School. See the List of Rembrandt Photogravures.

Blake, William, British School. Born in 1757; died in 1827.

"THE DAY OF JUDGMENT" (p. 146). "THE REUNION OF THE SOUL AND THE BODY" (p. 149). "A FAMILY MEETING IN HEAVEN" (p. 149).

Buonarroti, Michelangelo, Florentine School. Born at the Castle of Caprese, near Arezzo, in 1475; died in Rome in 1564.

"CRUCIFIXION OF ST. PETER," (p. 96), "THE LAST JUDGMENT" (p. 143).

The Apostles in Art

Burne-Jones, Sir Edward, Bart., Modern British School. See the List of Monochrome Plates.

Cano, Alonso, Spanish School. Born at Grenada in 1601; and died there, the 5th of October, 1667.

"ST. PAUL THE APOSTLE" (p. 73).

Carpaccio, Vittore, Venetian School. Worked from 1490 to 1519.

"THE CONFIRMATION OF ST. STEPHEN BY ST. PETER" (p. 39). "ST. STEPHEN PREACHING," ACTS VI., 9-10 (p. 42). "ST. STEPHEN PREACHING AT JERUSALEM," ACTS VI., 10 (p. 43).

Cazes, Pierre Jacques, French School. Born in Paris in 1676; died in 1754.

"PETER HAVING RESTORED TABITHA TO LIFE PRESENTS HER TO THE SAINTS AND WIDOWS," ACTS IX., 41 (p. 53).

Cesari, Giuseppe, Neapolitan School. Born about 1560; died at Rome in 1640.

"THE MARTYRDOM OF ST. PAUL" (p. 97).

Champaigne, Philippe de, Flemish School. Born in Brussels in 1602; died in Paris in 1674.

"THE APOSTLE ST. PHILIP WITH HIS CROSS" (p. 99).

Chenavard, Paul, Modern French School. Died in 1895.

"THE CATACOMBS AND THE EARLIEST TIMES OF THE CHRISTIAN CHURCH IN ROME" (p. 103). "THE FIRST RESURRECTION" (p. 142).

Cima da Conegliano, Venetian School. Died about 1517.

"ST. PETER HEALS THE LAME MAN" (p. 36).

Cornelius, Peter von, German School. Born in 1783; died in 1867.

"THE SEVEN ANGELS WITH THE SEVEN GOLDEN VIALS FULL OF THE WRATH OF GOD" REVELATION XV., 7 (p. 137). "THE ANGEL BINDING SATAN" (p. 140). "AFTER THE LAST AND GENERAL RESURRECTION" (p. 150). SEE ALSO THE LIST OF MONOCHROME SPECIAL PLATES.

Danby, Francis, A.R.A., British School. See the List of Plates in Rembrandt Photogravure.

Dobson, William Charles Thomas, R.A. Modern British School. See the List of Monochrome Plates.

General Index

Dolci, Carlo, Florentine School. Born at Florence in 1616; died in 1686.

"THE TRADITIONAL MARTYRDOM OF ST. ANDREW ON THE TRANSVERSE CROSS" (p. 102). "ST. JOHN THE APOSTLE AND EVANGELIST" (p. 121).

Dürer, Albrecht, German School. Born at Nuremberg in 1471; and died there in 1528.

THE FOUR HORSES AND THEIR RIDERS," REVELATION VI., 8 (p.128). "THE OPENING OF THE SIXTH SEAL," REVELATION VI., 13 (p. 129). "THE SAINTS AND THE ELECT WITH PALM BRANCHES," REVELATION VII., 9 (p. 130). "A WOMAN ARRAYED IN PURPLE AND SCARLET, WITH A GOLDEN CUP IN HER HAND, SITTETH UPON A SCARLET COLOURED BEAST, WHICH IS GREAT BABYLON, THE MOTHER OF ALL ABOMINATIONS," REVELATION XVII., 3-5 (p. 138). SEE ALSO THE LIST OF MONOCHROME PLATES AND THE LIST OF PLATES IN REMBRANDT PHOTOGRAVURE.

Duvet, Jean, French School. Born in 1485; died in 1561.

"ST. JOHN'S VISION OF THE SEVEN GOLDEN CANDLESTICKS," REVELATION I., 12-16 (p. 123). "BY THE THRONE OF GOD IN HEAVEN THE LAMB THAT WAS SLAIN OPENS THE BOOK THAT IS SEALED WITH SEVEN SEALS" (p. 123). "THE OPENING OF THE SEVENTH SEAL," REVELATION VIII., 2 (p. 131). "THE SOUNDING OF THE SIXTH TRUMPET," REVELATION IX., 15 (p. 131). "THE ANGEL COMMANDING JOHN TO EAT THE LITTLE BOOK," REVELATION X., 10 (p. 131). "THE BEAST DESTROYETH THE TWO PROPHETS," REVELATION XI., 7 (p. 131). "THE GREAT RED DRAGON STANDING BEFORE THE WOMAN CLOTHED WITH THE SUN," REVELATION XII., 1-4 (p. 132). "A BEAST WITH SEVEN HEADS AND TEN HORNS RISES OUT OF THE SEA, AND ALL THE WORLD WORSHIPS IT," REVELATION XIII., 1-4 (p. 135). "CHRIST MOUNTING ON THE WHITE HORSE FOLLOWED BY THE ARMIES OF HEAVEN," REVELATION XIX., 11-14 (p. 139). "THE ANGEL BINDING SATAN FOR A THOUSAND YEARS," REVELATION XX., 1-2 (p. 139). "THE ANGEL SHOWS ST. JOHN THE RIVER OF THE WATER OF LIFE AND THE TREE OF LIFE," REVELATION XXII., 1-2 (p. 151).

Elsheimer, Adam, German School. Born at Frankfurt-am-Main in 1574; died in Rome, 1620.

"ST. PAUL, SHIPWRECKED ON THE ISLAND CALLED MELITA, IS UNHARMED BY THE VIPER HANGING FROM HIS HAND," ACTS XXVIII., 4-5 (p. 90).

Führich, Professor J., Austrian School. Born in 1800; died in 1876.

"ST. PETER AND ST. JOHN, BY PRAYER AND THE IMPOSITION OF HANDS, GIVE THE HOLY GHOST TO THE FIRST CONVERTS AT SAMARIA WHOM PHILIP THE DEACON HAS BAPTIZED," ACTS VIII., 15-17 (p. 48).

Foucquet, Jean, French School. Born at Tours, towards the year 1415; died about 1480. Court Painter to Louis XI.

"THE DESCENT OF THE HOLY GHOST ON THE DAY OF PENTECOST" (p. 25). "THE MARTYRDOM OF ST. STEPHEN" (p. 47). "THE MARTYRDOM OF ST. JAMES THE GREATER, SANCTUS JACOBUS MAJOR, THE SON OF ZEBEDEE AND THE BROTHER OF JOHN," ACTS XII., 1-2 (p. 54). "ST. JOHN AT PATMOS" (p. 122).

The Apostles in Art

Giotto di Bondone, Florentine School. Born in the year 1276, at Colle, at the Commune of Vespignano, a village of the Val Mugello, fourteen miles from Florence. Died in Florence, the 8th of January, 1337.

"DRUSIANA RESTORED TO LIFE BY ST. JOHN THE EVANGELIST" (p. 152). "ST. JOHN THE EVANGELIST, RISING FROM HIS TOMB TO HEAVEN, IS RECEIVED AND WELCOMED BY JESUS CHRIST" (p. 152).

Guercino, Bolognese School. See under Barbieri.

Guido, Bolognese School. See under Reni.

Hallward, Reginald, Modern British School.

"ST. PAUL ESCAPES FROM DAMASCUS," ACTS IX., 25 (p. 52). "ST. PAUL BEFORE FELIX (p. 88). "ONESIPHORUS VISITING ST. PAUL IN THE ROMAN PRISON," II. TIMOTHY I. 16-17 (p. 91).

Hubner, Rudolf Julius Benno, German School. Born in 1806; died in 1882.

"PHILIP THE DEACON AND THE MAN OF ETHIOPIA, A SERVANT OF GREAT AUTHORITY UNDER CANDACE QUEEN OF THE ETHIOPIANS," ACTS VIII.., 29-30 (p. 49).

Juanes, Juan de, known also as Vicente Joannes or Vicente Juan Macip, Spanish School. Born at Fuente de Higuera, in Valencia, 1523; died at Bocayrente, 1579.

"ST. STEPHEN ACCUSED OF BLASPHEMY BEFORE THE SANHEDRIN," ACTS VII., 56 57 (p. 45). "ST. STEPHEN IN THE SYNAGOGUE" (p. 46). "ST. STEPHEN LED TO HIS MARTYRDOM" (p. 46). "THE STONING OF ST. STEPHEN" (p. 46). "BURIAL OF ST. STEPHEN" (p. 46).

Kulmbach, Hans von, German School. Died in 1522.

"ST. PETER AND ST. PAUL LED TO PRISON IN ROME" (p. 93).

La Hyre, Laurent de, French School. Born in Paris in 1606; died there in 1656.

"THE SICK ARE BROUGHT FORTH INTO THE STREETS, AND LAID ON BEDS AND COUCHES THAT AT THE LEAST THE SHADOW OF PETER PASSING BY MAY OVERSHADOW SOME OF THEM," ACTS V., 15 (p. 40).

Legros, Professor Alphonse, Modern British School.

"THE TRIUMPH OF THE RIDER ON THE PALE HORSE" (p. 127). SEE ALSO THE LIST OF MONOCHROME PLATES.

Leighton, Lord, P.R.A., Modern British School. See the List of Plates in Rembrandt Photogravure.

Le Sueur, Eustache, French School. Born in 1617; died in 1655.

"ST. PAUL AT EPHESUS: THE BURNING OF THE MAGICAL BOOKS," ACTS XIX., 19 (p. 84).

General Index

Lippi, Filippino, Florentine School. Born at Prato about 1457; died in 1504.

"A LEGENDARY INCIDENT IN THE LIVES OF ST. PETER AND ST. PAUL: THE RESUSCITATION OF THE KING'S SON" (p. 92). "ST. PHILIP EXORCISING THE DRAGON" (p. 98). A COMPOSITE PICTURE REPRESENTING THE MARTYRDOM OF ST. PETER, AND ST. PETER AND ST. PAUL ACCUSED BEFORE NERO BY SIMON MAGUS (p. 101).

Mantegna, Andrea, School of Padua, Venetia. Born in 1431 at Padua; died in 1506 at Mantua.

"ST. LUKE" (p. 27). "ST. JAMES LED TO EXECUTION" (p. 55). "ST. JAMES THE GREATER, BROTHER OF JOHN, CONDEMNED TO DEATH BY HEROD AGRIPPA" (p. 55). "THE MARTYRDOM OF ST. JAMES THE LESS, BROTHER OF THE LORD" (p. 55).

Martin, John, British School. Born in 1789; died in 1854.

"THE LAST JUDGMENT," REVELATION XX., 12 (p. 145). "THE PLAINS OF HEAVEN," REVELATION XXI., 1 (p. 148).

Masaccio, Florentine School. Born in the Parish of Castel S. Giovanni in Val d'Arno, December 21, 1401; died in 1428 (?).

"THE PREACHING OF ST. PETER" (p. 35). "ST. PETER AND ST. JOHN GIVE ALMS TO THE POOR" (p. 36). A COMPOSITE PICTURE REPRESENTING THE HEALING OF THE CRIPPLE AT THE BEAUTIFUL GATE, AND ST. PETER AT JOPPA RESTORING TABITHA TO LIFE (p. 37). "THE RAISING OF THE KING'S SON" (p. 92).

Meissonier, Jean Louis Ernest, Modern French School. Born at Lyons in 1815; died in Paris in 1891.

"ST. JOHN AT PATMOS" (p. 122).

Millais, Sir J. E., Bart., P.R.A. See the List of Plates in Rembrandt Photogravure.

Morelli, Domenico, Modern Italian School.

"CHRISTIAN MARTYRS" (p. 104).

Orcagna (Andrea di Cione), Florentine School. Born in Florence, about 1308; died in 1368.

"THE LAST JUDGMENT" (p. 144).

Perugino (Pietro Vannucci), Umbrian School. Born at Città della Pieve, near Perugia, in 1446; died at Fontignano in 1523.

"MARY MAGDALENE" (p. 29).

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Poussin, Nicolas, French School. Born at Les Andelys in 1594; died in Rome, 1665.

"THE DEATH OF SAPPHIRA," ACTS V., 8-10 (p. 38). "ST. PAUL AND ST. BARNABAS BEFORE SERGIUS PAULUS: ELYMAS STRUCK WITH BLINDNESS," ACTS XIII., 11 (p. 77). "THE SCOURGING OF PAUL AND SILAS," ACTS XVI., 22-23 (p. 79). "THE ECSTATIC VISION OF ST. PAUL, IN WHICH HE WAS CAUGHT UP TO THE THIRD HEAVEN," II. CORINTHIANS XII., 2-4 (p. 85).

Raphael of Urbino. See under Sanzio.

Rembrandt, Dutch School. Born at Leyden, July 15, 1606; buried at Amsterdam, October 8, 1669.

"ST. MATTHEW" (p. 26). "THE APOSTLE PAUL" (p. 74). SEE ALSO THE LIST OF MONOCHROME PLATES.

Reni, Guido, Bolognese Schools. Born at Calvenzano, near Bologna, in 1575; died at Bologna in 1642.

"ST. PETER" (p. 32). "THE DISPUTE AT ANTIOCH BETWEEN ST. PETER AND ST. PAUL" (p. 82). "THE MARTYRDOM OF ST. PETER" (p. 97). SEE ALSO THE LIST OF MONOCHROME PLATES.

Restout, Jean, French School. Born at Rouen in 1692; died in Paris in 1768.

"ANANIAS AND PAUL," ACTS IX., 17 (p. 51).

Rethel, Alfred, German School. Born in 1816; died in 1859.

"THE RIDER ON THE PALE HORSE: THE BARRICADE" (p. 126).

Ribera, Josef de, Spanish School. Born at Xativa near Valencia, 1588; died in Naples, 1656.

"ST. PETER" (p. 31). "ST. BARTHOLOMEW" (p. 31).

Robusti, Jacopo, il Tintoretto, Venetian School. Born at Venice in 1519; died May 31st, 1594.

"THE BEHEADING OF ST. PAUL" (p. 94). "ST. MICHAEL AND HIS ANGELS FIGHT WITH SATAN" (p. 133). "PARADISE—THE HEAVENLY JERUSALEM" (p. 147).

Rubens, Peter Paul, Flemish School. Born at Siegen in 1577; died at Antwerp in 1640.

"ST. ANDREW THE APOSTLE" (p. 32). "PAUL'S CONVERSION" (p. 50).

Sant, James, R.A., Modern British School. See the List of Plates in Rembrandt Photogravure.

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Sanzio, Raffaello (Raphael of Urbino), Roman School. Born at Urbino in 1483; died in Rome, 1520

"PAUL'S CONVERSION" (p. 50). "ELYMAS THE SORCERER STRUCK WITH BLINDNESS," ACTS XIII., 11 (p. 76). "ST. PAUL AND ST. BARNABAS AT LYSTRA," ACTS XIV., 13-14 (p. 78). "ST. PAUL IN PRISON AT PHILIPPI," ACTS XVI., 26 (p. 80). "ST. PAUL AT ATHENS," ACTS XVII., 32-34 (p. 83). "SATAN CAST OUT INTO THE EARTH BY ST. MICHAEL" (p. 134). SEE ALSO THE LIST OF MONOCHROME PLATES.

Sarto, Andrea del, Florentine School. Born in the Parish of Santa Maria Novella, Florence, the 16th of July, 1486, the son of a tailor named Agnolo. Died of the plague in Florence, the 22nd of January, 1531.

"ST. JAMES THE GREATER (SANCTUS JACOBUS MAJOR) WITH TWO CHILDREN" (p. 34).

Sassoferrato, Giovanni Battista Salvi, Roman School. Born at Sassoferrato in 1605; died in Rome in 1685.

"THE MADONNA IN PRAYER" (p. 29).

Schnorr, Julius, German School. Died in 1872.

"ST. PAUL AT MILETUS WITH THE ELDERS OF THE CHURCH OF EPHESUS," ACTS XX., 37-38 (p. 86)

Shields, Frederic, Modern British School.

"ST. PAUL THE AGED" (p. 75). SEE ALSO THE LIST OF MONOCHROME PLATES.

Signorelli, Luca, Florentine School. Born at Cortona in 1441; died in 1523.

"THE CALLING OF THE ELECT TO HEAVEN," REVELATION XX., 4 (p. 141).

Thornhill, Sir James, British School. Born at Weymouth in 1676; died in 1734.

"PAUL AND SILAS IN PRISON AT PHILIPPI," ACTS XVI., 29 (p. 81). "ST. PAUL BEFORE AGRIPPA II., AND HIS SISTER BERENICE," ACTS XXVI., 1 (p. 89).

Tintoretto. See under Robusti.

Titian, Tiziano Vecellio, Venetian School. Born at Pieve, chief town of Cadore, in 1477; died in Venice in 1576. See the List of Monochrome Plates.

Van Dyck, Sir Anthony, Flemish School. Born in Antwerp in 1599; died at Blackfriars, London, in 1641.

'ST. JUDE WITH HIS EMBLEM, THE HALBERD" (p. 28). "ST. MATTHIAS" (p. 32). "THE MARTYRDOM OF ST. PETER" (p. 97).

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Van Eyck, Hubert (1366 (?)—1426), and Jan van Eyck (about 1380 or 1390—1440), Flemish School.

"THE ADORATION OF THE REDEEMING LAMB" (p. 136).

Vannucci, Pietro. See under Perugino.

Vecellio, Tiziano. See under Titian.

Vinci, Leonardo da, Florentine School. Born in 1452 at Vinci, a fortified *borgo* on the western slopes of Monte Albano, between Pisa and Florence; died on the 2nd of May, 1519, at Cloux, near Amboise, France; buried on the 12th day of August, 1519, in the Cloister of the Royal Chapel of St. Florentin at Amboise.

"ST. JAMES THE LESS" (p. 33).

Watts, G. F., O.M., R.A., Modern British School. Born in London in 1817, of Welsh descent, like Sir Edward Burne-Jones; died in 1904. Elected A.R.A. in 1867, and R.A. in 1868.

"THE RIDER ON THE RED HORSE" (p. 124). "THE RIDER ON THE PALE HORSE" (p. 125). SEE ALSO THE LIST OF MONOCHROME PLATES

Werff, the Chevalier Adriaen van der, Dutch School. See the List of Monochrome Plates.

Wylie, Miss J., Modern British School.

"PAUL AND THE FAITHFUL AT TYRE," ACTS XXI., 5 (p. 87).

Zampieri, Domenico (il Domenichino), Bolognese School. Born at Bologna in 1581; died at Naples in 1641.

"ST. PETER IN PRISON IS AWAKENED BY THE ANGEL," (p. 56).

THE END

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